

Truths About Ticket Speculation

THE

NEW

YORK

# DRAMATIC MIRROR

FEBRUARY  
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ELEANOR WOODRUFF

Dramatic Criticism. by Adolph Klauber



ACROSS  
THE  
FOOTLIGHTS



EMELIE POLINI AND  
HOLBROOK BLINN  
IN "THE FOUNTAIN"

White, N. Y.

Copyright, 1914, by Chas. Frohman.

CURTICE FOUNDS IN  
"THE LAUGHING HUSBAND"

White, N. Y.



BLANCHE RING AND HARRY CONOR IN "WHEN CLAUDIA SMILES"

White, N. Y.



WILLIAM FAVERSHAM  
AS IAGO IN "OTHELLO"

White, N. Y.



EVA MOORE, HOWARD STUART, H. V. ESMOND, REGINALD GRASSDORF AND ESTELLE DESPA  
IN "THE DEAR FOOL"

White, N. Y.



LILLIAN LORRAINE  
IN "THE WHIRL OF THE  
WORLD"

White, N. Y.





# THE NEW YORK DRAMATIC MIRROR

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No. 1835

## ADOLPH KLAUBER ON APPRECIATIVE CRITICISM

"CRITICISM of any kind does not presuppose blame," says Adolph Klauber, who is bringing a long and notable career as Dramatic Editor of the *New York Times* to a close. "But it takes a finer quality of discrimination to appreciate than it does to find fault. Faults cry themselves to heaven; virtues are more modest. An actor whose work is so finished that he appears absolutely natural is rarely so much applauded as one who exaggerates his part."

Mr. Klauber is to be hearkened to. He is not given to contriving axiomatic small-talk, and his views, expressed from a well-defined position on firm ground, are the net result of an earnest striving after truth. That estimate of the man is general. There is honest regret that his graceful writings are no longer to appear regularly in the columns of the big New York daily, and a widespread hope that he will meet with every success in his new association with a leading firm of producers. Few professional reviewers in this country command as much respect. He has worked his way from the ground up, and knows every step. He has even been an actor. And, as he says himself, the theater has been in his blood all his life. Hence he knows something of the qualifications necessary to a critic.

"Let us be more specific," he observes, "and say dramatic critic. Of course there must be a groundwork, a basic knowledge of what has been done in the theater from the known beginning, of the various theories of technical handling of plays that have been promulgated from time to time, and of other details of the study that will serve to broaden one's perspective. That is the real purpose of gaining such information—to acquire a catholic taste. It is a definite conclusion to which one eventually comes, rather than a mere collection of facts learned by rote. One gradually dismisses that knowledge, retaining only the lessons taught by the signal experiments in dramatic history, as cardinal principles of dramatic criticism."

"From earliest times the physical stage has been plastic. Each period has had its temporary conventions. All must be appreciated and allowed for in expressing critical views of the drama to which they apply. Sophocles had his peculiar theater to write for, as Shakespeare had his. Both stages had their irregularities, and for the proper understanding and valuation of the work of either dramatist, those things must be taken into full consideration. In short, a critic should know his physical theater, with its modifications and possibilities, as far as may be, before essaying the discussion of the play given, or comment upon the accuracy of its reflection of life."

"The main qualification for a critic is an actual life experience, an intuitive knowledge of emotions felt, and so appreciated in others."

"I have a certain objection to the type of critic who has no more authority than that given by a

college education. With no more equipment than a close perusal of the works of Æschylus and Shakespeare and a few others, he presumes to cavil at plays that represent life of which he has as yet had no experience. He forgets that institutions of learning do not provide a man with capacity. They merely indicate his tools and the primary manner of handling them. Probably he gets 'style' there. And Buffon says, 'The style is the man.' Well, style is merely a manner of expression, and not the matter expressed. Therefore, I should select critics, to a certain extent, for receptiveness, capacity, and analytical ability rather than because they write pretty phrases and lines. But it is decidedly useful if all those things are combined."



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ADOLPH KLAUBER,

Dramatic Critic of the New York Times.

"Intrinsic merit is the basis of dramatic criticism."

"A sentiment," say I, "that I have often felt in your writings."

"Then I am consistent on that point at least," replies Mr. Klauber. "A play may lack literary qualities and still be creditable as drama. The aim of a playwright in each of his works is to reproduce a certain phase of life. And, if he reproduces it well, his work, from my viewpoint as critic, is to be regarded as good. For instance, if Eugene Walter sets out to write a play of middle-class New York, and gives his characters a manner of speech in accordance with their station in life, he has done properly in that respect. On the other hand, if he should happen to write a play of high English society, and puts middle-class expressions into the

mouths of his figures, it is not well done. A Pinero defect, to speak of a great modern dramatist, is not infrequently a literary quality of speech coming from those who in real life would express themselves in the vernacular."

"But that a critic must accommodate his point of view to the play in hand does not mean that for a low type of play he must sink himself to the lowest intellectual level in that audience. His aim is to strike the happy medium of opinion in the entire aggregation of theatergoers, supplemented and corrected by his knowledge of the best in dramatic art."

"Reviewing plays is not so difficult as reviewing acting. To do that, one must have a genuine appreciation of what that art means. There is always a tendency to applaud an actor whose part is so well written that he cannot help but succeed in it, and too little appreciation of excellent work under difficulties, work that calls distinct creative ability into play."

"A true critic is not merely a commentator upon plays for their own sake. He influences the dramatic trend by directing public attention to meritorious things. That is his main attitude from the moral side. The trouble with so many of these plays that thrust bald questions of morality into the limelight is that they are presented as typical instances of life. For the most part, they should be presented as exceptional things, and not as generalities that condemn society at large. Such plays are dangerous things, and should be essayed by only responsible persons. They may indicate certain facts in a discriminating way, but they must not be putrid."

"Plays written without consideration of an audience have little sympathy from me. The theater is an institution for the purveying of knowledge and entertainment to different kinds of people. Accordingly, those people must be borne in mind. And I do not mean that every dramatic offering that people flock to see is to be unqualifiedly recommended by the critic because they seem to have done so. Financial success is not a basis of dramatic criticism."

"Dramatic criticism is necessary in some form or other. It is based on a fundamental element in human nature. Everybody is a critic, more or less, although frequently without knowing why. A critic comes to a play with a fresh perspective that is valuable. Persons who believe that interests will be best served by the discontinuance of dramatic criticism generally base their attitude on the assumption that critics often disagree. The surprising fact is that they so often do agree."

"To conclude, the reason that critics don't write plays is not necessarily because they cannot. They might if they weren't so busy. Then they may have made criticism their profession, as the dramatist has made playwriting his. But probably the best reason is that the analytical ability is not always syncretical too."

ARTHUR EDWIN KNOWS.





Harvard Short.

Emilie Melvilla.

H. Reeves-Smith.

Christine Norman.

Laurette Taylor.

White, N. Y.  
Clarence Handyside.

A SCENE FROM "PEG O' MY HEART," AT THE CORT.

## TRUTHS ABOUT TICKET SPECULATION

By ROBERT GRAU

**T**HE recent sensational revelations anent the business relations between the Metropolitan Opera House interests and the ticket agency syndicate known as Tyson & Co., followed by the present upheaval in theatrical circles over the ticket problem, has created a more widespread interest than any similar event in many years.

But these revelations merely indicate that, despite the advent of our wealthiest citizens in control of grand opera, the ticket speculator is as conspicuous a factor—perhaps more so—as in those days when grand opera seasons were possible only because of the financial backing of a group of ticket speculators who, more often than not, not only paid a premium for a majority of the choicest seats and boxes, but were wont to personally deposit in European banks vast sums of money as security that the leading singers would be promptly paid the amounts contracted for by the impresarios.

But no such scandal as the recent one ever became public. I can recall many eleventh-hour catastrophes finally prevented only when the stalwart figure of old Fred Rullmann, King of Ticket Speculators, came on the stage of the Academy of Music. One word from Rullmann, and the singers—even a Patti or a Nilsson—would be pacified. Mapleson, Maretzek, and the Strakosches would never think of undertaking a season of opera until Rullmann and the late George Tyson approved.

For more than twenty years these two men held a mortgage over the heads of every impresario. More than once Tyson advanced as high as \$30,000 without security. Not one ticket did he get until the advance sale was regularly opened.

At the time of Rullmann's death, his fortune, which had been estimated to be over a million dollars, was less than one-tenth that total, while among his effects were found 1. O. Us from every impresario in the operatic field from 1865 to 1890. Some of these 1. O. Us were written in five figures. One impresario was indebted to Rullmann for nearly \$300,000 at the time of his demise. Scarcely any of the famous singers of this period had neglected to "touch" the ticket king, and never in vain.

When the Metropolitan Opera House was inaugurated in 1883, the late Henry E. Abbey went to George Tyson and got, without tickets or even the promise of them, \$30,000, and nearly as much from Rullmann; \$50,000 more was contributed by a group of less known ticket men, and when Abbey failed, among his liabilities were listed at least \$100,000 due to ticket men, not one dollar of which was secured or made good at any time.

But it was always understood that these men could have the "pick" of seats and boxes. Even the privilege of returning unsold seats was theirs, and when Maurice Grau's regime was inaugurated a rebate of twenty per cent. was accorded not only to the ticket agents but to the public as well.

It is fair to state here that before my brother had solved the difficult problems attending grand opera direction, he was extricated repeatedly from "tight" situations by the same individuals. Up to the time of Mr. Grau's retirement from operatic management in 1904, more than one-half of the seating capacity of the opera house was pledged to the bureau; in fact, the annual subscription outside of the bureau did not amount to \$60,000 up to 1904.

To-day the bureau absorb even more of the seating capacity, though it is stated that as high as \$500,000 is subscribed for now at the box office directly by the public. Still, I never heard of any management ever losing one dollar in its relations with the ticket men, while as for the public it was

customary to grant credit to the bureau's patrons, a system that prevails in London and Paris to this day. As a matter of fact the Tysons have hundreds of customers to whom they present a monthly statement; hence the sensational revelations disclosing the Tysons' inability to deliver some \$60,000 worth of seats to their customers indicate clearly that the concerns operating have been on a scale so large that they, too, have had to obtain financial aid.

When the elder Tyson passed away he left over a million dollars and a business reputed to be worth \$100,000 a year. While he lived no such scandal as the present one would have been possible, but there are to-day three different Tyson bureaus, all hostile to each other, and the public was seemingly caught in a maze of conflicting bureaus, out of which not even the experienced professional could make head or tail.

It would be inconceivable, however, that the Tysons should "fall down" in this manner for a mere \$60,000 were such a condition not likely due to tremendous advances exacted by the theater managers for seats purchased by the bureau months ahead. One Broadway ticket agent invested \$30,000 in seats for New Year's Eve and New Year's Day alone. Another agent put up \$45,000 three days before the production of a musical comedy in return for about half of the theater's orchestra chairs for two full months.

Many of the "victims" took a broad view of the situation; fully one-third of the seats that were pledged with the trust company were purchased a second time. These opera habitués were seemingly confident that the Tysons would reimburse them in a short time as soon as the concern could convert its enormous stock of tickets into cash.

The lesson of it all is the old story that ticket speculating can never be stopped until the public is content to purchase its seats at the box office. More than half of the high-priced seats in opera houses and theaters are bought at a premium, and impresarios and managers are utterly helpless to establish any reforms as long as such conditions prevail.

### FORBES-ROBERTSON'S BEGINNING

I began a long time ago, some forty years ago, but I had made some tentative attempts at my calling very much longer ago than that; for I had the audacity at the age of fourteen to give a performance of Hamlet in my mother's back drawing-room. We all thought it was a tremendous success; I remember the company was rather limited. We had not many young people to choose from. My sister, my junior by three years, was a remarkable actress and very versatile. She was cast for Ophelia, but we couldn't find a First Grave Digger and it ended in my sister undertaking the part; she really was remarkably good. But it produced an effect which I was not at all satisfied with. When the curtain went up on the graveyard scene and my friends in front—my father and mother knew a great many interesting people in those days, and I remember incidentally that lying on the floor in front of the curtain was no less a person than Swinburne, who was in an ecstasy of delight. Well, the curtain went up and they discovered Ophelia burying herself. That, to my great surprise and annoyance, caused a great deal of hilarity. It broke forth into peals of laughter and they wouldn't leave it. I was very indignant and very much inclined to walk off this very large stage on which I was playing Hamlet. I remember that there was a most inconvenient hiatus in my costume. My mother had given me a pair of black stockings and I had tied them up with an extended sort of garter, and below this came some

velvet breeches. They were short and white. I must tell you this because I have never forgotten my horror. When I sat down I saw a sort of moon shining up into my eyes. I was quite conceited about my presence of mind, for over this brilliant piece of flesh, showing between the black stocking and the velvet breeches, I rested my arm and went on with the speech of "To be or not to be."

### MAXIMS OF THE STAGE

Criticism, it is said, stifles genius. I flatter myself that I have received from it something very nearly akin to genius.—LESSING.

Very few voices, but seem repellant under violent exertion, while actions of excessive energy and vehemence are rarely noble.—LESSING.

The sterling writer of whatever nature, not actuated by a mere desire to display his wit or erudition, always has in view those that are most exalted and best in his country and period, and deigns to write only what can delight and affect them.—LESSING.

For one who can recognize, and recognizing, can receive exquisite pleasure from fine acting, thousands can appreciate costumes, bare necks, and "powerful" grimaces; thus the mass, easily pleased and liberally paying for the pleasure, rules the hour.—GEORGE HENRY LEWES.

The perfection of art is the most apt and perfect and efficient system of rules—art throwing itself into the form of rules.—KARLSAKE.

A thoroughly good critic is at least as rare as a thoroughly good dramatist, and not a few sages contend that he is rarer.—EDWARD LENOIR MANT.

The human voice exists. It is a far more beautiful and noble organ of tone than any instrument of an orchestra. Ought it not to be brought into as independent use as this latter?—RICHARD WAGNER.

A player can no more act with spirit unless he sees the reflection of his excellences in the looks and satisfaction of his audience than a fine lady can dress without a looking-glass. He makes a hit and it falls off effect; he is therefore thrown out, and the next time he does wrong or he does nothing. The performer has no heart to proceed.—WILLIAM HAZLITT.

It used to be that the reporter on a newspaper who owned a dress suit was made the dramatic editor. But those old exacting days have gone by. Managing editors are getting more broad minded.—W. H. W. in the New York Evening Mail.

### INTRODUCTORY

I'll take Walt Mason as my model, the poet chap whose plan is, in seeming prose to hide his rhymes in funny nooks and crannies. He takes the veriest commonplace, and with his gift of parley can open the gates of poetry to every Bill and Charley. His field is broad, he doesn't care what subject he may tackle, his is a free and boundless muse that knows no halt or shackle. But unlike him, I must confine my screeds—not all too solemn—to talks about theoric things that fit THE MINOR'S column. Of plays I'll talk, and in a style more glib than analytic—the leading man, the funny man, and O, ye Gods, the critic. So, modestly, with hat in hand, I step before the curtain. If you will read my rhymes at times, they'll not be long, that's certain.

SYDNEY ROSENFELD.



## MADAME CRITIC

WHILE chatting recently with an English actress who has not visited our little island for some seasons, I asked what changes she noticed in our one, unique, never-to-be duplicated city. I thought, of course, she would reply that our sky line had grown more jagged and more costly than ever; that the Goddess of Liberty had taken on quite a dull complexion, showing a disposition some day to be pronounced antique—the only woman in the vicinity of New York who could get old gracefully without the aid of all the complexion creams and powders on the market. The Goddess should no doubt call for a bronze tint instead of rose or blanché or *naturel*, and bronze just now, *on dit*, is becoming popular in Paris. Then again, I thought the English visitor might have spoken of the homelike feeling engendered by the stuffy air of the subway—the same old air she was wont to sniff when here before. To my surprise, she ignored these usual topics and remarked that a stroll along Broadway banished all symptoms of nostalgia, for she met so many of her friends from London. This led to an observation concerning English actors.

"They have changed the theatrical situation completely," she said. "And I for one cannot say that I thank them for it. Once upon a time salaries were something worth while, but since the English invasion it is different. I had no idea of this state of affairs until I consulted an agency in regard to a position. Having been away so long I realized that it was necessary to learn the present prominence and business reliability of several managers of whom I knew nothing at the time of my former visit. I was asked what salary I wished and mentioned the amount earned during my last engagement. The head of the agency threw up her hands in horror. 'Impossible!' she said. 'No one will pay such a salary.'"

"But I am not exaggerating," I said. "That was my salary before."

"Oh, I don't doubt that," said the lady, "but salaries have dropped amazingly since you played here."

"I discovered by inquiry generally that what she told me was true, and I have reached the conclusion that the English actor himself is the one to blame for such a condition—that is, the English actor who is taking his first engagement in America. This is the way it is done: A great many actors who are known throughout the provinces, but who have never been heard of in London, receive an offer from a New York manager which is so in excess of what they have been earning that they eagerly accept it and congratulate themselves upon their good fortune. After reaching New York and looking about a bit they learn that the sum they thought munificent is small in comparison with what the natives are receiving. But it is too late to complain. Once their salary is fixed it is very difficult to have it raised, but very easy to have it lowered. Then the manager tells the American actor that he will no longer pay a certain sum for his services, since he can secure an Englishman for one-third the amount. Still there are scores of Englishmen over here who seem to be doing well. It is the Americans who have been accustomed to large salaries who now suffer most."

Did you ever hear of a manager taking off a new play because he couldn't give the seats away? It sounds absurd, I know, but that is exactly what happened not so long ago right here in New York—New York with its thousands and thousands of hungry theatergoers. This manager had purchased a play at a big price, had spent money lavishly on its production, and his cast was a high salaried one. The play was not an immediate success, but patience might have lured the people in. But the manager couldn't give his seats away. He didn't want money for them. He only wanted people—people who wouldn't mind two dollars' worth of free entertainment for three hours of their idle time. And for the life of him he didn't know where to go to look for them. His press agent suggested making presents of the tickets to the department store employees, but the manager was afraid his audience might be suspected of measuring ribbons or counting tin goods during its leisure moments when not exchanging gossip concerning that subject—immense as the universe—ME and HIM. The gentleman of the press assured him that pompadour rats were no longer worn by salesladies, and that it has of late become rather fashionable to leave one's wad of gum underneath the counter for safe keeping, and that Mary Garden perfume is quite as much affected at present by the *What names?* as it was formerly by the *Have it Charged*. But the manager refused to be comforted at the prospect. He asserted in positive terms that by no trick of the imagination could lower Sixth Avenue be made to resemble Central Park Fifth. The press agent assured him that the department store audience had frequently saved the lives of invalid

plays—all to no purpose. The manager, after distributing all the tickets he could, among his friends and the friends of his friends, gave up in despair and sent his play to the warehouse.

When the curtain went up on Othello the opening night and disclosed a view of Venice with a black foreground of boats, a middle ground of moonlit water, and the golden city shining in the distance, I experienced that same feeling of fascinated interest in the story to be revealed as when I opened my first school book of Othello and studied wonderingly the picture of the ancient city in which the dramatic personae were to live their lives.

It was a happy thought on the part of the producer so to put us in touch with the place; and the audience was at once moved to a kindly mood. Then, when the first scene revealed the street in front of Brabantio's house with a moonlight effect which I have never seen rivaled by an electrician, not even by Belasco's best, we all knew that so far as the scenery was concerned we were to be given an artis-



White, N. Y.  
DOROTHY DONNELLY AND LOU TELLEGEN IN  
"MARIA ROSA," LONGACRE.

tic treat and that the actors would have to work hard to win glory amid such exquisite surroundings. All New York now knows how well they succeeded.

There were one or two minor details which did not harmonize with the rest of the production. Roderigo's costumes were entirely too violent in color and design. Of course, Roderigo was supposed to be an effeminate dandy, and George Somnes played the role amazingly well, despite the curious cloak he wore in the first act—which seemed a freak of some cubist designer's disordered artistic sense. I kept wishing I could learn whether the costumer had meant the big figures distributed over the cloak to represent the Nude Falling Down the Stairway, or a Locomotive Approaching at Full Speed, but my poor intelligence was not equal to the geometrical problem. Then, when Bianca appeared in what seemed to be an extensive checkerboard of futurist fancy, I felt sure that some one with the coming century ideas had meddled with the dressing.

As for Constance Collier—she is so clever that I tremble for her. Fancy Emilia, Desdemona's waiting woman, being resourceful enough to carry a spotlight about with her wherever she moved on the stage—this, too, in a production in which the light effects were amazingly subdued. Indeed, a number of the scenes in which Faversham and MacLean figured prominently were played in semi-darkness. As Faver-

sham himself explained this, "You can't have a daylight effect at night—at least not at this period in Venice." But Miss Collier was her own individual light; her costumes were sufficient. In her first scene she wore a bold, gypsy red that drew all eyes to her, no matter where she stood. Poor, little Desdemona, in her wishy-washy make-up and her pale blue and yellow, simply shrivelled before the glare. In the last act Emilia arrived on her first and last legitimate chance to show what she could do with a long, voluminous cape of a blinding green that shocked and held the eyes of everyone, whether he wished it or not. When Miss Collier waved her arms, and walked a step or two, that cloak surged and swirled out its yards and yards, until it completely eclipsed Othello on one side of the stage and Iago on the other. I could almost imagine that it's manipulator was about to do a Lole Fuller specialty.

And that wasn't all. Miss Collier spoke a line which Shakespeare had never dreamed of inserting. "What blood is there?" she demanded of Othello as he stood dazed by "the wearing of the green." I know some of the worshippers of the Bard of Avon gritted their teeth at that, because I heard them. Oh, Miss Collier made Emilia a doughty maid.

MADAME CRITIC.

## THE SPEAKING VOICE

BY THEODORA URSULA IRVINE

HENRY JAMES, the eminent American writer, who has spent most of his life in England, says that America has left the matter of our speech to "run wild, to shift, as we say, along for itself, to stumble and flounder through mere adventure and accident, in the common dust of life, to pick up a living, in fine, by the wayside and the ditch."

Certain it is that America still remains the butt of ridicule for countries which have carefully worked out and put into practice principles of tone production.

Speech is, by a sort of common consent, a symbol of education, of civility, of breeding—but "the loud-voiced Americans," as we are lovingly called by our English cousins, talk imperturbably on in a sort of sublime unconsciousness of our lack.

But a beneficent contagion has begun to touch the more ambitious and the national ear has become more acute. Americans returning from Europe hear for the first time the raucous, sharp, high-pitched, nasal, unmusical voices of their countrymen. Their national self-complacency has been punctured, and they set about correcting what to them has become an offence.

They are flocking to teachers who train the speaking voice.

The actor has always recognized the need for a pleasing, expressive voice under perfect control. Ministers who deal with the greatest subject that has ever engaged the mind of man—the destiny of the human soul—pay practically no attention to the method of delivery of their message. They rise upon their toes and fold their fingers, and scream till they are purple in the vain effort to be impressive.

Effective speech is an art, and, like all other arts, it must be studied—its technic must be mastered—one must learn to use and control voice and body, and the place to begin is in the schools, their training supplemented by the invaluable assistance of hearing correct speech at home, where, unfortunately, it is not always to be found. There is probably no time in the age of a boy or girl when he stands in greater need of such training than at the "awkward age."

If he can learn to stand, facing an audience, and express his own thoughts or the thought of some great poet or dramatist, he attains a degree of poise before unknown—he becomes master of his body and of his voice, and learns to say simply and convincingly and pleasingly what he thinks.

Since speech is the medium through which we communicate with one another all life is really then bound up in this question of our speech.

Whether it be the child standing before his teacher, telling what he has learned on a subject assigned; whether it be a promoter trying to persuade you that this special tract of land contains a fortune for you; whether it be a clerk behind a counter, a nurse at a bedside, a minister in a pulpit or a suffragette on a cracker box—the ones who know how to express their thoughts convincingly and pleasingly are the ones who win and hold attention.

A nasal voice, unpleasant mannerisms, a tone that fails to carry, enunciation that is indistinct, awkward use of the body, lack of poise—all are serious handicaps to anyone, whether it be a man who measures his living by his power to convince or whether it be a woman whose success in the social world depends upon her powers of conversation and charm.

The whole struggle of the soul from the cradle to the grave is to express itself. To do this effectively, to reach other individuals and make one's self understood, is all.

It is remarkable to note the change that takes place in a boy or girl, a young man or a young woman who has had even a few months of dramatic training

(Continued on page 9)





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It is fair to state here that before my brother had solved the difficult problems attending grand opera direction, he was extricated repeatedly from "tight" situations by the same individuals. Up to the time of Mr. Grau's retirement from operatic management in 1904, more than one-half of the seating capacity of the opera house was pledged to the bureau; in fact, the annual subscription outside of the bureau did not amount to \$60,000 up to 1904.

To-day the bureau absorb even more of the seating capacity, though it is stated that as high as \$500,000 is subscribed for now at the box office directly by the public. Still, I never heard of any management ever losing one dollar in its relations with the ticket men, while as for the public it was

customary to grant credit to the bureau's patrons, a system that prevails in London and Paris to this day. As a matter of fact the Tysons have hundreds of customers to whom they present a monthly statement; hence the sensational revelations disclosing the Tysons' inability to deliver some \$60,000 worth of seats to their customers indicate clearly that the concerns operating have been on a scale so large that they, too, have had to obtain financial aid.

When the elder Tyson passed away he left over a million dollars and a business reputed to be worth \$100,000 a year. While he lived no such scandal as the present one would have been possible, but there are to-day three different Tyson bureaus, all hostile to each other, and the public was seemingly caught in a maze of conflicting bureaus, out of which not even the experienced professional could make head or tail.

It would be inconceivable, however, that the Tysons should "fall down" in this manner for a mere \$60,000 were such a condition not likely due to tremendous advances exacted by the theater managers for seats purchased by the bureau months ahead. One Broadway ticket agent invested \$30,000 in seats for New Year's Eve and New Year's Day alone. Another agent put up \$45,000 three days before the production of a musical comedy in return for about half of the theater's orchestra chairs for two full months.

Many of the "victims" took a broad view of the situation; fully one-third of the seats that were pledged with the trust company were purchased a second time. These opera habitués were seemingly confident that the Tysons would reimburse them in a short time as soon as the concern could convert its enormous stock of tickets into cash.

The lesson of it all is the old story that ticket speculating can never be stopped until the public is content to purchase its seats at the box office. More than half of the high-priced seats in opera houses and theaters are bought at a premium, and impresarios and managers are utterly helpless to establish any reforms as long as such conditions prevail.

### FORBES-ROBERTSON'S BEGINNING

I began a long time ago, some forty years ago, but I had made some tentative attempts at my calling very much longer ago than that; for I had the audacity at the age of fourteen to give a performance of Hamlet in my mother's back drawing-room. We all thought it was a tremendous success; I remember the company was rather limited. We had not many young people to choose from. My sister, my junior by three years, was a remarkable actress and very versatile. She was cast for Ophelia, but we couldn't find a First Grave Digger and it ended in my sister undertaking the part; she really was remarkably good. But it produced an effect which I was not at all satisfied with. When the curtain went up on the graveyard scene and my friends in front—my father and mother knew a great many interesting people in those days, and I remember incidentally that lying on the floor in front of the curtain was no less a person than Swinburne, who was in an ecstasy of delight. Well, the curtain went up and they discovered Ophelia burying herself. That, to my great surprise and annoyance, caused a great deal of hilarity. It broke forth into peals of laughter and they wouldn't leave it. I was very indignant and very much inclined to walk off this very large stage on which I was playing Hamlet. I remember that there was a most inconvenient hiatus in my costume. My mother had given me a pair of black stockings and I had tied them up with an extended sort of garter, and below this came some

velvet breeches. They were short and white. I must tell you this because I have never forgotten my horror. When I sat down I saw a sort of moon shining up into my eyes. I was quite conceited about my presence of mind, for over this brilliant piece of flesh, showing between the black stocking and the velvet breeches, I rested my arm and went on with the speech of "To be or not to be."

### MAXIMS OF THE STAGE

Criticism, it is said, stifles genius. I flatter myself that I have received from it something very nearly akin to genius.—LESSING.

Very few voices, but seem repellent under violent exertion, while actions of excessive energy and vehemence are rarely noble.—LESSING.

The sterling writer of whatever nature, not actuated by a mere desire to display his wit or erudition, always has in view those that are most exalted and best in his country and period, and deigns to write only what can delight and affect them.—LESSING.

For one who can recognize, and recognizing, can receive exquisite pleasure from fine acting, thousands can appreciate costumes, bare necks, and "powerful" grimaces; thus the mass, easily pleased and liberally paying for the pleasure, rules the hour.—GEORGE HENRY LEWES.

The perfection of art is the most apt and perfect and efficient system of rules—art throwing itself into the form of rules.—KARLSBADE.

A thoroughly good critic is at least as rare as a thoroughly good dramatist, and not a few sages contend that he is rarer.—EDWARD LENORMANT.

The human voice exists. It is a far more beautiful and noble organ of tone than any instrument of an orchestra. Ought it not to be brought into as independent use as this latter?—RICHARD WAGNER.

A player can no more act with spirit unless he sees the reflection of his excellences in the looks and satisfaction of his audience than a fine lady can dress without a looking-glass. He makes a hit and it falls of effect; he is therefore thrown out, and the next time he does wrong or he does nothing. The performer has no heart to proceed.—WILLIAM HAZLITT.

It used to be that the reporter on a newspaper who owned a dress suit was made the dramatic editor. But those old exacting days have gone by. Managing editors are getting more broad minded.—W. H. W. in the New York Evening Mail.

### INTRODUCTORY

I'll take Walt Mason as my model, the poet chap whose plan is, in seeming prose to hide his rhymes in funny nooks and crannies. He takes the veriest commonplace, and with his gift of parley can open the gates of poetry to every Bill and Charley. His field is broad, he doesn't care what subject he may tackle, his is a free and boundless muse that knows no halt or shackle. But unlike him, I must confine my screeds—not all too solemn—to talks about theatrical things that fit THE MIRROR'S column. Of plays I'll talk, and in a style more glib than analytic—the leading man, the funny man, and O, ye Gods, the critic. So, modestly, with hat in hand, I step before the curtain. If you will read my rhymes at times, they'll not be long, that's certain.

SYDNEY ROSENFELD.



## MADAME CRITIC

WHILE chatting recently with an English actress who has not visited our little island for some seasons, I asked what changes she noticed in our one, unique, never-to-be duplicated city. I thought, of course, she would reply that our sky line had grown more jagged and more costly than ever; that the Goddess of Liberty had taken on quite a dull complexion, showing a disposition some day to be pronounced antique—the only woman in the vicinity of New York who could get old gracefully without the aid of all the complexion creams and powders on the market. The Goddess should no doubt call for a bronze tint instead of rose or blanché or *naturel*, and bronze just now, *on dit*, is becoming popular in Paris. Then again, I thought the English visitor might have spoken of the homelike feeling engendered by the stuffy air of the subway—the same old air she was wont to sniff when here before. To my surprise, she ignored these usual topics and remarked that a stroll along Broadway banished all symptoms of nostalgia, for she met so many of her friends from London. This led to an observation concerning English actors.

"They have changed the theatrical situation completely," she said. "And I for one cannot say that I thank them for it. Once upon a time salaries were something worth while, but since the English invasion it is different. I had no idea of this state of affairs until I consulted an agency in regard to a position. Having been away so long I realized that it was necessary to learn the present prominence and business reliability of several managers of whom I knew nothing at the time of my former visit. I was asked what salary I wished and mentioned the amount earned during my last engagement. The head of the agency threw up her hands in horror. 'Impossible!' she said. 'No one will pay such a salary.'"

"But I am not exaggerating," I said. "That was my salary before."

"Oh, I don't doubt that," said the lady, "but salaries have dropped amazingly since you played here."

"I discovered by inquiry generally that what she told me was true, and I have reached the conclusion that the English actor himself is the one to blame for such a condition—that is, the English actor who is taking his first engagement in America. This is the way it is done: A great many actors who are known throughout the provinces, but who have never been heard of in London, receive an offer from a New York manager which is so in excess of what they have been earning that they eagerly accept it and congratulate themselves upon their good fortune. After reaching New York and looking about a bit they learn that the sum they thought munificent is small in comparison with what the natives are receiving. But it is too late to complain. Once their salary is fixed it is very difficult to have it raised, but very easy to have it lowered. Then the manager tells the American actor that he will no longer pay a certain sum for his services, since he can secure an Englishman for one-third the amount. Still there are scores of Englishmen over here who seem to be doing well. It is the Americans who have been accustomed to large salaries who now suffer most."

Did you ever hear of a manager taking off a new play because he couldn't give the seats away? It sounds absurd, I know, but that is exactly what happened not so long ago right here in New York—New York with its thousands and thousands of hungry theatergoers. This manager had purchased a play at a big price, had spent money lavishly on its production, and his cast was a high salaried one. The play was not an immediate success, but patience might have lured the people in. But the manager couldn't give his seats away. He didn't want money for them. He only wanted people—people who wouldn't mind two dollars' worth of free entertainment for three hours of their idle time. And for the life of him he didn't know where to go to look for them. His press agent suggested making presents of the tickets to the department store employees, but the manager was afraid his audience might be suspected of measuring ribbons or counting tin goods during its leisure moments when not exchanging gossip concerning that subject—immense as the universe—ME and HIM. The gentleman of the press assured him that pompadour rats were no longer worn by salesladies, and that it has of late become rather fashionable to leave one's wad of gum underneath the counter for safe keeping, and that Mary Garden perfume is quite as much affected at present by the *What names?* as it was formerly by the *Have it Charged*. But the manager refused to be comforted at the prospect. He asserted in positive terms that by no trick of the imagination could lower Sixth Avenue be made to resemble Central Park Fifth. The press agent assured him that the department store audience had frequently saved the lives of invalid

plays—all to no purpose. The manager, after distributing all the tickets he could, among his friends and the friends of his friends, gave up in despair and sent his play to the warehouse.

When the curtain went up on Othello the opening night and disclosed a view of Venice with a black foreground of boats, a middle ground of moonlit water, and the golden city shining in the distance, I experienced that same feeling of fascinated interest in the story to be revealed as when I opened my first school book of Othello and studied wonderingly the picture of the ancient city in which the dramatic personae were to live their lives.

It was a happy thought on the part of the producer so to put us in touch with the place; and the audience was at once moved to a kindly mood. Then, when the first scene revealed the street in front of Brabantio's house with a moonlight effect which I have never seen rivaled by an electrician, not even by Belasco's best, we all knew that so far as the scenery was concerned we were to be given an artis-



WMA. N. Y.  
DOROTHY DONNELLY AND LOU TELLEGEN IN  
"MARIA ROSA," LONGACRE.

tic treat and that the actors would have to work hard to win glory amid such exquisite surroundings. All New York now knows how well they succeeded.

There were one or two minor details which did not harmonize with the rest of the production. Roderigo's costumes were entirely too violent in color and design. Of course, Roderigo was supposed to be an effeminate dandy, and George Somnes played the role amazingly well, despite the curious cloak he wore in the first act—which seemed a freak of some cubist designer's disordered artistic sense. I kept wishing I could learn whether the costumer had meant the big figures distributed over the cloak to represent the Nude Falling Down the Stairway, or a Locomotive Approaching at Full Speed, but my poor intelligence was not equal to the geometrical problem. Then, when Bianca appeared in what seemed to be an extensive checkerboard of futurist fancy, I felt sure that some one with the coming century ideas had meddled with the dressing.

As for Constance Collier—she is so clever that I tremble for her. Fancy Emilia, Desdemona's waiting woman, being resourceful enough to carry a spotlight about with her wherever she moved on the stage—this, too, in a production in which the light effects were amazingly subdued. Indeed, a number of the scenes in which Faversham and MacLean figured prominently were played in semi-darkness. As Faver-

sham himself explained this, "You can't have a daylight effect at night—at least not at this period in Venice." But Miss Collier was her own individual light; her costumes were sufficient. In her first scene she wore a bold, gypsy red that drew all eyes to her, no matter where she stood. Poor, little Desdemona, in her wishy-washy make-up and her pale blue and yellow, simply shrivelled before the glare. In the last act Emilia arrived on her first and last legitimate chance to show what she could do with a long, voluminous cape of a blinding green that shocked and held the eyes of everyone, whether he wished it or not. When Miss Collier waved her arms, and walked a step or two, that cloak surged and swirled out its yards and yards, until it completely eclipsed Othello on one side of the stage and Iago on the other. I could almost imagine that it's manipulator was about to do a Lole Fuller specialty.

And that wasn't all. Miss Collier spoke a line which Shakespeare had never dreamed of inserting. "What blood is there?" she demanded of Othello as he stood dazed by "the wearing of the green." I know some of the worshippers of the Bard of Avon gritted their teeth at that, because I heard them. Oh, Miss Collier made Emilia a doughty maid.

MADAME CRITIC.

## THE SPEAKING VOICE

BY THEODORA URSULA IRVINE

HENRY JAMES, the eminent American writer, who has spent most of his life in England, says that America has left the matter of our speech to "run wild, to shift, as we say, along for itself, to stumble and flounder through mere adventure and accident, in the common dust of life, to pick up a living, in fine, by the wayside and the ditch."

Certain it is that America still remains the butt of ridicule for countries which have carefully worked out and put into practice principles of tone production.

Speech is, by a sort of common consent, a symbol of education, of civility, of breeding—but "the loud-voiced Americans," as we are lovingly called by our English cousins, talk imperturbably on in a sort of sublime unconsciousness of our lack.

But a beneficent contagion has begun to touch the more ambitious and the national ear has become more acute. Americans returning from Europe hear for the first time the raucous, sharp, high-pitched, nasal, unmusical voices of their countrymen. Their national self-complacency has been punctured, and they set about correcting what to them has become an offence.

They are flocking to teachers who train the speaking voice.

The actor has always recognized the need for a pleasing, expressive voice under perfect control. Ministers who deal with the greatest subject that has ever engaged the mind of man—the destiny of the human soul—pay practically no attention to the method of delivery of their message. They rise upon their toes and fold their fingers, and scream till they are purple in the vain effort to be impressive.

Effective speech is an art, and, like all other arts, it must be studied—its technic must be mastered—one must learn to use and control voice and body, and the place to begin is in the schools, their training supplemented by the invaluable assistance of hearing correct speech at home, where, unfortunately, it is not always to be found. There is probably no time in the age of a boy or girl when he stands in greater need of such training than at the "awkward age."

If he can learn to stand, facing an audience, and express his own thoughts or the thought of some great poet or dramatist, he attains a degree of poise before unknown—he becomes master of his body and of his voice, and learns to say simply and convincingly and pleasingly what he thinks.

Since speech is the medium through which we communicate with one another all life is really then bound up in this question of our speech.

Whether it be the child standing before his teacher, telling what he has learned on a subject assigned; whether it be a promoter trying to persuade you that this special tract of land contains a fortune for you; whether it be a clerk behind a counter, a nurse at a bedside, a minister in a pulpit or a suffragette on a cracker box—the ones who know how to express their thoughts convincingly and pleasingly are the ones who win and hold attention.

A nasal voice, unpleasant mannerisms, a tone that fails to carry, enunciation that is indistinct, awkward use of the body, lack of poise—all are serious handicaps to anyone, whether it be a man who measures his living by his power to convince or whether it be a woman whose success in the social world depends upon her powers of conversation and charm.

The whole struggle of the soul from the cradle to the grave is to express itself. To do this effectively, to reach other individuals and make one's self understood, is all.

It is remarkable to note the change that takes place in a boy or girl, a young man or a young woman who has had even a few months of dramatic training

(Continued on page 9)



# THE FIRST NIGHTER

"Help Wanted" by Jack Lait at the Maxine Elliott Theater—"The Rule of Three" Opens at the Harris

## "THE RULE OF THREE"

Farce in Three Acts, by Guy Bolton; Staged by Robert Milton and Produced by the New Era Producing Company, Harris Theater, Feb. 18.

Hotel Clerk ..... Sam Colt  
Sally May ..... Will Archie  
Mrs. P. ..... Maude Granger  
Major Flower ..... Francis Byrne  
Mrs. Flower ..... Katherine Grey  
Mrs. Vincent ..... Anne Meredith  
Jack Henly ..... Orrin Johnson  
Joanna ..... Vivian Tobin  
Kitty Allison ..... Mary Alden  
Phineas Dillard ..... George Russell  
Mr. Hanson ..... Bernard Fairfax

Less ingenious complications and fewer cues for laughter have made for success in the case of other farces. Purely as farce, without the note of sentiment strongly emphasized somewhere in the plot, *The Rule of Three* is rather a clever performance for a new author, and the hearty laughter and applause of the first night audience indicate that it struck the public as such.

Mrs. Flower is on her honeymoon with her third husband, and the couple arrive at a little Vermont mountain hotel in the expectation of finding a quiet retreat. A guest who has registered several days before is Jack Henly, who was Mrs. Flower's No. 2. The lady takes the unexpected meeting in a most philosophical spirit, but Major Flower, No. 3, develops a feeling of inordinate jealousy. Matters, however, are made worse when Mrs. Flower's No. 1, and the father of her ten-year-old daughter, a famous Detroit chewing gum manufacturer, appears on the scene. Mrs. Flower is not dismayed by the presence of her three husbands; on the contrary, with the best of feeling for all, she manages to see them well bestowed upon wives of her own selection, meanwhile escaping from what threatens to become a serious complication when a flaw is discovered in her divorce and for a while the audience is kept in doubt whose wife she really is. In the second act, the story is told in a lively tempo, with amusing embellishments and in an unusually sane, pertinent and agreeable dialogue, and on top of all, the piece is well played by Katherine Grey in the principal role, that of Mrs. Flower; Mr. Johnson as Husband No. 2, and Mr. Russell as Husband No. 3. The latter contrived to give a clever suggestion of farcical exaggeration to his part, and Miss Grey interpreted her role with delightful poise, while Mr. Johnson was most finished and agreeable. Will Archie scored strongly as a comical hotel page, who is a student of medicine and acquitted himself very creditably in speaking for the absent author. Mr. Colt distinguished the hotel clerk with a touch of unique characterization, and Maude Granger, Miss Meredith and Miss Alden were excellent in various roles. Mr. Byrne played the jealous husband with good effect, and little Miss Tobin gave the child's role with much charm.

As farces go, *The Rule of Three* furnishes a breezy entertainment.

## "HELP WANTED"

A Play in Three Acts and Four Scenes, by Jack Lait, Staged by T. Daniel Prawley. At Maxine Elliott's Theater, Feb. 11, Produced by Oliver Morosco.

Oran ..... Charles A. Abbe  
Jack Scott ..... Charles Ruggles  
Gertrude Meyer ..... Lois Meredith  
Jerrold H. Scott ..... Charles Richmond  
Sarah Smith ..... Rosamond O'Kane  
Katherine Higgins ..... Desmond Kelley  
Dorothy Williams ..... Edna Mayo  
George Stuart ..... John Milner  
Mrs. Smalley ..... Vivian Bushmore  
Mrs. Meyer ..... Jessie Ralph  
Hollins ..... M. R. Goldsaine  
Mr. Jerrold H. Scott ..... Katherine Emmet  
Josephine Scott ..... Lorraine Huling

Here is a play of purely elementary principles which is made attractive by an exceptionally good cast, an excellent production and a witty dialogue. The plot has done duty in a hundred venerable melodramas and is nothing more than the familiar story of the poor girl who has a mother and two little brothers depending on her, seeking employment, finding it in the office of a lecherous importer, being persecuted by the head of the firm and loved by his stepson. In resenting an insult at the former's hands, she precipitates a conflict between father and son, and both are banished from the benefit of the paternal bounty. But virtue is triumphant. The heroic son wins over his mother, and by preserving secrecy regarding his stepfather's private doings, effects a reconciliation and is permitted to wed the virtuous heroine.

Nominally this play is a picture of life in the private offices of rich business men, intended to illustrate the temptations and persecutions of young girls who are employed as stenographers and private secretaries. If conditions are as here repre-

sented, there should be a general investigation, for the picture is flattering neither to our men of affairs nor to the unfortunate class of women who are obliged to earn their living as stenographers and typewriters.

But I believe Mr. Lait has chosen an exceptional case, and for that reason his play is not typical, and as it illustrates no general principles it is not momentous. It is merely a variation of an old theme, common in plays of a generation ago, brought up to date with spicy dialogue and a modern set of characters, and remarkably well played, though at times I was puzzled to determine whether it is farce, drama or tragedy, as it is a composite of all three. If it succeeds in rousing the enthusiasm of Broadway it will be due to the fact that a commonplace subject is made plausible by excellent acting, the snappy treatment of some of the up-to-date characters, and the scintillating wit displayed in the dialogue.

Mr. Richmond, in a splendid make-up of a youthful elderly man with white hair and mustachios, is the rakish head of the firm, who takes trustful-eyed, timid little Gertrude Meyer to lunch with him; and Jack is his noble stepson, who heroically hazards all on his devoted love for Gertrude. It is probably a good thing that Jack does not once come face to face with Gertrude's mother. If he did, his heroic devotion might be shaken. To mother a nice girl like Gertrude with such a scullion is carrying poetic license to a fine point.

Mr. Richmond gives me the impression of looking upon the part of Jerrold H. Scott as a bit of travesty until he smashes the office door window with his cane, an act reminiscent of him in *Bought and Paid For*. Having thus relieved his exuberance, he settles down to the grim realism of the drama, and does very well. An excellent juvenile portrayal—a little above the ordinary—is given by Mr. Ruggles, and Miss Desmond Kelley is admirable as a sophisticated stenographer with a splendid stock of office morals. A breezy interpretation of the gum-chewing, free-and-easy type of back-office stenographer is to be credited to Miss Mayo. Jessie Ralph would be the Mrs. Meyer, Gertrude's mother, to the life, if there were any such mothers in real life who had pure, innocent daughters like Gertrude and would want them to accept the kisses of her employer. Her playing is unexceptionable. Mr. Milner is in his element in the role of the placid lawyer whose principal business seems to be to compromise Scott's damage suits, brought by kissed and cast-off typewriter ladies, and Mr. Abbe gives a characteristic delineation of an old office-hack and bookkeeper in Scott's office. Katherine Emmet as Mrs. Scott, and Miss Huling as her daughter, too, are very good. For a charming portrayal of unspoiled innocence in a delicate maiden of seventeen, the heroine of the story, commend Miss Meredith to you, gentle reader. She is as sweet a bit of shrinking femininity as one is apt to see in a season's theatergoing.

## AT OTHER HOUSES

**CENTURY.**—This week's attraction is Massenet's *Manon*, sung in English, by the Century Opera company. Last night's bill presented Lola Bwell in the title-role and Gustav Bergman in the part of the Chevalier des Grieux, Alfred Kaufman as the Count de Grieux, and Louis Kreidler as Lascari. *Manon's* cousin, William Schuster as Gulliot Morfontaine, and Morton Adkins as de Bretigny. This is a rare opportunity to hear this charming work in English and at regular theater prices.

**WEST END.**—May Robson is here in James Forbes's new comedy, *The Clever Woman*. It is a satire on the trials and tribulations of a newly rich family that comes from Omaha for the social conquest of New York. In the cast are May Robson, Paul Decker, Ann MacDonald, Edith Conrad, Phil Bishop, Burr Caruth, John Rowe, Kathryn Clarendon, Geraldine Griffith, and Roy Admore.

**MANHATTAN OPERA HOUSE.**—The English melodrama, *The Whip*, has commenced a return engagement limited to two weeks at this theater. Most of the principals are the same as when the piece was seen here for the first time.

**BRONX OPERA HOUSE.**—James K. Hackett in *The Grain of Dust* is seen in this city again after a long absence. In his supporting company are Beatrice Beckley, Rowland Buckstone, Redfield Clarke, Jane Burley and others.

**GRAND OPERA HOUSE.**—Chauncey Olcott continues in *Shameless Dhu*. The farewell performance will take place Feb. 28.

## "ADONIS" PUT OFF

The Shuberts have announced that the revival of *Adonis*, which was planned for this Spring, has been deferred. Henry E. Dixey, who is to be featured in the production, is now appearing in *A Thousand Years Ago*, and will continue in it for some time to come.

# ON THE RIALTO

It is agreed, then. The matinee idol has come back. The outpost of the bon-bon row is on guard at the stage-door of the Longacre.

Omar the Tentmaker has climbed up to \$8,000 a week, and they are still serving tea and coffee between the acts at the Booth, though Omar sticks to his own little brown jug.

The other day I picked up the first volume of the long defunct *Theater* magazine of Deshler Welch, published in 1886, and I read: "Miss Zeffie Tilbury, the daughter of Lydia Thompson, who was a member of Miss Mary Anderson's company last season, is probably dying of consumption. She was taken by her mother to the south of France in the Spring, but the change of air apparently has done no more than to give the young girl some relief." That was twenty-eight years ago. Miss Tilbury is still with us, as healthy and handsome and as good an actress as ever. She should worry!

The Salt Lake City *Evening Telegram* is telling its readers that they are not getting the original New York casts in some of the productions appearing in Salt Lake. But the *Telegram* doesn't tell its readers that they are probably getting just as good or better casts than the original. With Margaret Illington, Helen Ware, and other clever actresses heading various companies of *Within the Law*, *Peg o' My Heart*, and similar attractions which have been particularly successful in New York, the smaller cities throughout the country truly have no cause to find fault. New York just now is seeing *Help Wanted* presented by a company which is not the original one, since the first company is appearing in the play in Chicago.

Two new metropolitan critics have appeared upon the horizon following the resignation of Adolph Klausner, of the *Times*, and Hans Von Kaltenborn, of the *Brooklyn Eagle*. Replacing Mr. Klausner, who has a long record as one of the most able and graceful reviewers in this country, and has discontinued only because he found a more lucrative field in the producing end, is A. H. Wolkott. Mr. Wolkott has been for a considerable period a member of the *Times* reportorial staff and of a "rewrite" desk. He has never before been associated with the dramatic department. Mr. Von Kaltenborn, who has sailed to become Paris correspondent of the *Brooklyn Eagle*, is succeeded by J. Cleveland Rogers. During Mr. Kaltenborn's incumbency, his work attracted a good deal of attention for its vigor and thought.

Two actors in the performance of *Othello* were treated with rather scant courtesy by the First-Nighter in last week's *Manon*. Pedro de Cordoba plays Cassio in a manner that attracted general attention, and the Roderigo of George C. Sommes is a clever comedy performance, in spite of the opinion of one of the critics that it is too effeminate. All through the play Iago shows his contempt for this dandy, who supplies him with money, follows Desdemona to Cyprus, never meets her, and is constantly fed on specious promises, which are never kept, by the insidious conspirator. Who but a character of the frail mentality pictured by the young actor would allow himself to be so hoodwinked and betrayed? Roderigo must be portrayed either as an idiot or a vain, shallow fop—and Mr. Sommes makes him a fop. He is right. Mr. Cordoba will be favorably remembered as a one-time member of the New Theater company.

Miss Molly Pearson writes a letter to *The Mirror* correcting a slip of the pen which credited her with the characterization of Kitty MacKay; and Miss Molly McIntyre, I am told, wept her pretty eyes out when she saw Miss Pearson's name under the character of Kitty in a picture published in *The Mirror* recently. These two admirable actresses seem to be victims of similar mistakes, presumably due to the fact that Miss McIntyre played *Bunty* on tour for some time and for a few weeks in

New York, while Miss Pearson was in Europe. Miss Pearson, the original American *Bunty*, is still playing the role on the road under a three-year contract with Messrs. Shubert and Brady, which expires in April. Although she was fortunate enough to originate the part in New York, she does not intend to play Scotch parts for the rest of her life, and hopes to open here next season in a new play now being written for her.

I hope the rumors of a rupture between Mr. E. H. Sothern and Miss Julia Marlowe are definitely put to rest by the personal letters between the two eminent artists which have been given to the public. *The Mirror* heard these rumors soon after Miss Marlowe, compelled by illness, left her husband's company and came East for a needed rest; but attached no importance to them. To take it for granted that an actress can go from place to place, year in and year out, under the stress of a great emotional strain without seriously feeling the effects and requiring a rest, is too absurd to be discussed. And that alone decided her action. The regret we shall all feel is that Miss Marlowe will probably retire from the stage for good, and that Mr. Sothern will follow her example in another year.

A peculiar feature of the career of these splendid players is that despite their eminence, unlike the leading man and leading woman of any current successful dramatic company on Broadway, they have been obliged to spend the greater time of their later years on railway trains and in hotels as part of their life on the road, denied the comforts of home and the society of intimate friends in a permanent establishment.

Edward Dwight tells an interesting story of the late Frederick Bond, and the superstition which obtains among actors, as remembered in Springfield, Mass., when they were members of the first Summer stock company that played in that city, at Poll's Theater, in 1905, and of which Mr. Bond was stage director as well as taking an important part in every bill. The venture being new, manager as well as actors were doubtful whether the public would continue to patronize the theater after the regular season, and there was much nervousness and trepidation as to the first impression the company would make.

It was during the Monday morning rehearsal of the opening week that a little black kitten from "nowhere" strayed upon the stage through the open stage door. Of course, it was grabbed, hugged, and almost squeezed to death. The cloud had lifted. Under the spell of the proverbial actors' superstition all doubt had vanished. The season would be a success. A mascot had arrived. And the box-office bore out the preage of good luck throughout the entire season.

The black kitten remained all Summer, to grow into a stage cat, and if ever a feline was treated like royalty, petted and treasured by every member of the company, it was that little yagrant cat.

In the photograph which Mr. Bond had taken at the time by request of Mr. Dwight, the actor was determined to have his mascot appear also.

## AMATEURS IN ONE-ACT PLAYS

The Junior League of the Hebrew Orphan Asylum presented three well-known one-act plays in the ballroom of the Plaza last Thursday evening before a brilliant and fashionable audience.

The offerings were Alfred Sutor's *A Maker of Men*; *Quickhands*, by Alicia Ramsey and Rudolph De Cordova; and William C. De Mille's *In 1900*, lately seen in vaudeville. In the Sutor playlet, Rensel De Cordova acted the discouraged husband who wins contentment when his wife, with spirit, declares her love for him and their mutual love for their three sons to be the greatest things in the world, while Jessie De Mercade was effective as the wife. In *Quickhands*, Mr. De Cordova gave an excellent portrayal of the son with criminal instincts, brought about by prenatal influences. Joseph Bondy acted the father with strength and dignity, while Morton Friederich was rugged as the father of the betrayed girl. Edward Goodman, Anna George, and Vera De Cordova Sanville interpreted capably their roles in Mr. De Mille's little satire of domesticity. The plays were staged by Mr. De Cordova.



## PROSPECTIVE NEW PRODUCTIONS

### "A PAIR OF SIXES"

Frazer Produces Farce by Edward Peple in New Haven Prior to New York Opening

NEW HAVEN, CONN., Feb. 16 (Special).—A Pair of Sixes, a farce by Edward Peple, author of The Prince Chap and The Littlest Rebel, was produced here to-night by Harry H. Frazer. The piece was put on under the direction of Edgar MacGregor. It has been in rehearsal for the past three weeks. The two principal roles are enacted by Arthur Aylesworth and Ann Murdock. Other players in the cast are Ernest Coe, Robert Kelley, Marguerite Chaffee, Willis Reed, Mande Burne, Carres Clarke, John Merritt, Thomas E. Jackson, W. F. Canfield, and Frank Gerbrach. The New York opening will take place next Monday at the Longacre Theater.

### "SUZI" IN FALL

Edward F. Rush Purchaser of American Rights to New Hungarian Operetta

The American rights to Suzi, a new Hungarian operetta that George Edwards has planned to produce in London, have been bought by Edward F. Rush, formerly member of the producing firm of Weber and Rush. He was for a long time identified, in company with his partner, with doings in burlesque. They owned a chain of "big time" vaudeville theaters in northern New York. If all goes well, Mr. Rush will produce Suzi in the fall. It is said to be a piece of unusually fine quality, with a very superior score. This is the operetta that Charles Frohman was said to have held an option on some time ago, and which he later relinquished.

### "PARADISE"

Comedy by the Late Marshall Jeff for Fall Production by Frawley and Morosco

T. Daniel Frawley, in association with Oliver Morosco, is preparing a production of Paradise, the last and most pretentious work by the unfortunate young playwright, Marshall Jeff, who lost his life when the Old Dominion liner *Monroe* went down on the Virginia coast, Jan. 30. The play is of the class with The Fortune Hunter, the two principal roles being a young boy and girl; but Mr. Frawley believes that the former is a more wholesome character than Nat Duncan in The Fortune Hunter. Paradise will be done in stock for six weeks this season, and is to be produced in New York next September.

### SCARBOROUGH PRODUCING

Presents His Own Play, "The Last Resort," in New Haven Prior to Opening Here

George Scarborough has definitely announced that he will henceforth be a producing author. On Monday evening, at the Hyperion Theater in New Haven, Conn., his new play, The Last Resort, was staged for the first time under his own management. It is described as a satirical drama. The third performance in New Haven will be given to-day. In about a week it will be brought into New York at a Shubert Theater, possibly the Lyric, as next is the concluding week of the Faversham engagement there.

In the cast of The Last Resort are A. J. Andrews, George Fawcett, Julia Blanc, Richard Barber, Wilson Melrose, Frances Ring, E. B. Graham, Ruth Findlay, George Backus, Mark Price, Albert Hyde, Alfred Moore, and Charles M. Greene.

### "HAGAR REVELLY"

Joseph Plunkett Shortly to Stage Dramatization of Novel by Daniel Carson Goodman

Through Kirkpatrick, Ltd., Joseph L. Plunkett has signed contracts with Daniel Carson Goodman, author of "Hagar Revelly," to produce a dramatization of that much-discussed novel. The play, which is said to follow the book closely, will be seen in New York, and if successful, throughout the country, in the near future. Joseph Plunkett has for a long time been identified with the Liebler company. He was manager of the Century when the firm occupied that theater.

### "THE MIDNIGHT GIRL"

New Shubert Musical Production Follows "Girl on the Film" at Forty-fourth Street Theater

On Monday night, following the engagement of The Girl on the Film, which closes on Saturday, the Shubert production of The Midnight Girl will be brought into the Forty-fourth Street Theater.

This is the piece that achieved considerable success when presented in German at Adolph Philip's Theater. It is from the French of Paul Hervey and Jean Briquet, authors of "Adele." It is in three acts, with scenes laid in a hotel at Chantilly, France, and Honeymoon Hall, a hotel for newly married couples only, in the Pyrenees.

Margaret Romaine, a sister of Hazel Dawn, who has been singing at the Opera

Comique, plays the leading role. Others in the cast are Louise Kelly, Eva Fallon, Viola Gillette, Louise Brunelle, Fremont Benton, George Schiller, Teddy Webb, Paul Ker, Denman Malony, Harry Delf, Edward Durand, and Lionel Belmont.

### "ALONG CAME RUTH"

Savage Production Opens New York Engagement at the Gaiety Theater, Feb. 23

Following the engagement of Young Wisdom at the Gaiety Theater, this production going out on tour Feb. 21, Henry W. Savage will present a new play, Along Came Ruth, at the house on Feb. 28. It is an adaptation of La Demoiselle du Magasin, made by Holman F. Day, who has transferred the locale to a New England town. In the cast are Irene Fenwick, Joseph Kilgour, Vivian Wessell, James Bradbury, Jr., F. J. McCarthy, and Renee Boucicault.

### FRENCH SOCIETY PLAY

"Husband in Love with Wife," by Italian Ambassador, Soon to Be Given Here in French

About the first week in March the French Drama Society will probably give in this city a play that will have its premiere in the Belasco Theater in Washington on Feb. 26. It is called A Husband in Love with His Wife, and was written by the Italian Ambassador, Marquis Cusani Confalonieri. He has translated the comedy, which is in verse and in three acts, into French from his original Italian manuscript. The French title is Le Mari Qui Adore sa Femme.

The cast will be headed by Mme. Yornka. Many prominent persons are represented among the patrons.

### KLEIN PLAY DEFERRED

"The Money Makers" Not to Be Given Till Fall, When "Outsiders" Will Be Completed

Charles Klein, who has just come to this country from London on a visit, announces that his new play, The Money Makers, which was reported to be scheduled for an early production in this city, will not be staged until next fall. The reason given is that this piece is founded on a "big idea" that is too important for presentation at the end of a season.

This summer Mr. Klein expects to complete another new play called The Outsiders. Two acts of this are already completed.

### PLAY BY MYRA WIREN

Piece Given Last Year at Stony Wold Benefit to Be Repeated for Broadway

A concern called the New Epoch Producing Company, Inc., which is not to be confused with the New Era Producing Company, of which Joseph P. Bickerton is the head, is making active preparation to produce a play written by Myra Wiren, dealing with the origin of the democratic form of government.

This is the play that was seen last year at a benefit for Stony Wold, with students of the New York Evening High School for Men as the actors. It aroused a great deal of interest then, the discussion being the incentive for the present plan. The production will be made under the auspices of a committee composed of prominent persons. Just what theater it will be given in has not yet been decided.

### TROUBLES OF A ROAD COMPANY

SALINA, KAN. (Special).—The Peg o' My Heart company nearly froze while struggling in the throes of the blizzard, which struck their special train Friday, Feb. 6, in Kansas. Shortly after the train left Salina the flues of the engine froze, as did the fire box. It was necessary to stop the train and build a fire under the engine to thaw out the pipes. The company was stranded several hours on the Kansas prairie. The Baker heaters in the Pullmans refused to work, the cars got cold and the members of the company nearly starved, in addition to the exposure to the biting cold. The pumps at Salina froze up, cutting off the water supply. It took the train five hours to make the trip from Salina to Geneseo, a distance of thirty miles. They finally arrived in Wichita at 7:30 p.m. The whole company had to play on empty stomachs.

D. O. METZ.

### FAVERSHAMS TO REPEAT "CAESAR"

William Faversham will repeat his presentation of Julius Caesar, seen here last year, to-morrow evening, and continuing the remainder of the week at the Lyric Theater. The same scenery will be used. In the cast will be William Faversham, who plays Antony; R. D. MacLean, who appears as Brutus; Julie Opp as Calphurnia, and Constance Collier, who gives Portia. The first half of the week, including to-night, is devoted to Othello. Arrangement of plays for the third and final week of this engagement will be announced later.

### K. AND E. SUBMIT PLAN

Letter to Mayor Proposes Drastic Measure to Wipe Out Ticket Speculation

Klaw and Erlanger have written a letter to Mayor Mitchell embodying a plan which they have devised that shall, in their opinion, meet the ticket speculation evil, if not entirely eliminate them. Here is the plan: "To require every place where tickets are sold to take out a license, not a general license, but a license for each theater for which this place or agency is selling tickets, just as each theater is licensed. The fact that Klaw and Erlanger manage more than one theater does not permit them to escape taking out a license for each theater. Make the agencies do the same thing."

"This could be done legally, and if a license of \$250 were provided for, not an agency in this town could exist. Each hotel would have to take out forty licenses if it wanted to handle the tickets of forty first-class theaters, and you can see where this would land all of these agencies. The same applies to the outside shops where tickets are sold. The proprietors of theaters pay for each theater. Why shouldn't the agencies pay for each one?"

William A. Brady, on the other hand, believes that the only way to meet the situation and get at the bottom of the ticket speculation abuse and to correct it is the proposition that the Board of Aldermen conduct a series of public hearings. To such hearings every New York manager, every ticket broker and everybody else with any real knowledge of ticket speculation as it has been practiced in this city should be summoned by subpoena and made to testify under oath.

"In this way alone will the public ever learn the inside of what has been going on in the juggling of their amusements and the rottenness and graft that have been rampant in this field of operation. The true story never has been told, and it never will be told excepting under the compulsion of a public inquiry with the power to examine witnesses and punish any who may commit perjury."

"I should like to see such an inquiry carried through to the point of passing a law putting ticket speculators out of business and preventing managers from dealing in tickets with any one but the public, at box-office prices, on pain of being sent to prison."

### ORDER OF RESTRAINT

Judge Huneke, of Spokane, Prevents Picketing by I. A. T. S. E.

SPOKANE (Special).—Holding that while persons have the right to persuade others not to patronize a place of business, they have not the right to make untrue statements to accomplish this end, Superior Judge W. A. Huneke, of Spokane county, has continued the restraining order against the International Association of Theater Stage Employees, preventing them picketing before the Majestic and Unique motion-picture houses in this city. In his opinion Judge Huneke declares: "The defendants (picketing members of the union), having no relations of any kind with theaters, surely had no legitimate interests to protect. Their acts, if persisted in, will bring about the ruin of the plaintiff's business. The acts of the defendants certainly were malicious, since they falsely told people that there was likely to be an explosion and fire by reason of the inexperienced help, and also since they boasted of having already caused money loss and would cause still greater loss if they persisted. It must be borne in mind that any one or more persons have the right to endeavor to persuade others not to patronize a given place of business so long as the endeavor is peaceable and is done in good faith. When, however, persuasion is effected by report to false statements intended to, and which do, deceive and injure, an element of malice arises and makes illegal what, but for such false statements, would be legal."

W. B. MCCREA.

### ROSE STAHL GRATEFUL

Will Give Performance to Aid Hospital That Saved Brother

TRENTON, N. J. (Special).—Rose Stahl, the actress, is a Trenton girl. Some time ago her brother, Norman P. Stahl, was taken very sick with typhoid fever and he recovered at Mercer Hospital. To show her gratitude to the hospital Miss Stahl will bring her entire company here on the night of April 11, and every penny of the proceeds will go to the hospital. This will cost Miss Stahl personally hundreds of dollars, as it involves a long jump and all the expenses. She will produce her present success, Maggie Pepper.

### CARNIVAL AT TAMPA

TAMPA, FLA. (Special).—Beginning Feb. 21 and lasting four days, Tampa will be the scene of a great celebration known as the "Gasparilla Carnival." Some of the events scheduled are three grand historical and allegorical daylight pageants and fantastic and electrical night pageants and floral parades. (In the above will be a reproduction of the landing of De Soto.) Big display of warships, torpedoes, and submarines from the United States and foreign countries. Some of the finest yachts, launches, and cruisers that visit Southern waters will participate. The festival will close with a grand ball at the Tampa Bay Casino.

JOHN E. WHITTE.

## The PUBLICITY MEN

James Pooton has left the advance of Doris Keane in Romance.

Harry Sloane is ahead of James K. Hackett in The Grain of Dust.

The press representative of the new Vitegraph Theater is Albert Dorris. He celebrated his inauguration by pasting a young scrapbook full of notices from the dailies.

Harry Doel Parker, who has been managing Hasty Money No. 1, which closed its season at Toronto Feb. 7, is ill with inflammatory rheumatism. Fred A. Harding joined the company in Toronto and brought the production into New York.

Crawford Head, formerly city editor of the Cincinnati Post and more recently in charge of the feature departments of the St. Louis Globe-Democrat, has become general press agent for the Associated Theaters Company, of St. Louis. This enterprise controls nine local theaters, three of them, the Park, Princess, and Shenandoah, playing Sullivan and Considine time.

Theodore Mitchell, who has been in advance of The New Heartletta, has been appointed general press representative in this city for Oliver Morosco. Richard Lambert, who has been doing the Morosco publicity work, continues as formerly, to head the press department for the theaters and attractions of John Cort.

The jumping cardboard elephants being sent out by Ben Atwell are winning a good deal of space. Editorial space was recently given to them by the Republics, of Springfield, Mass. "The New York Hippodrome," it said, "has been distributing, as a souvenir, a small, pasteboard elephant which, if turned inside out, reveals the ability both to regain its normal shape and to stand upon its feet. It is a recipe that the G. O. P. is eagerly waiting for."

Burt Jacob, in advance of The Garden of Allah company which will appear at the Oliver Feb. 12-14, spent a busy day, Feb. 8, looking for rooms where the Arabs with the show could do light housekeeping during their three days' stay in this city. He first placed an advertisement in the papers for rooms, then taking a list of those answering his ad he started out, calling on each and every one who had replied, but when evening overtook him he had not found a single place where his Arabs were wanted. He continued his search Feb. 9.

Junie McCree has just issued the February number of his Manuscript, which is published "for the purpose of advertising Junie McCree." When one is able to get by the ink, which has the haunting odor of a Spring cold, there is to be found a number of interpolations, entrances and exits, cues, asides, characters and plots, these being the heads of the various departments, ranging from a quiet smile to a broad grin, is Junie McCree's best style. We see where there will be a mad scramble among vaudevillians to get copies.

Richard Lambert has filed suit in the Supreme Court to collect \$3,000 from Alfred Bryan and Fred Fisher, authors of the song, "Peg o' My Heart," the amount which he declares is due him for his share of the royalties. He claims no hand in the actual composition of the song, but practically everything to do with the industry that brought it into public favor. Musicians in theaters wherever the Manners comedy has been playing have incorporated the piece in their programmes. Also, a copy was given as a souvenir to each lady attending the one hundredth performance at the Curt Theater. He admits receiving \$771.02.

The special work for Mabel and Edith Tallaferro in Young Wisdom is being done by Edward L. Bernays. By some clever maneuvers he recently succeeded in getting endorsements of his attraction from both suffragists and anti. Mr. Bernays has had a varied career for a young man. He has done work in various countries abroad, was editor of a medical journal, and was connected with the Medical Review of Reviews, going from there as a press representative through extensive publicity work for the production of Damaged Goods. He also secured space for Miss Ferguson in The Strange Woman.

George Forbes, Mission correspondent at Calgary, Alta., reports that H. G. Lydiatt for the past four or five years musical and dramatic editor of the Alberta, of Calgary, Alta., has severed his connection with that paper to become press representative for a number of the British attractions touring Canada. Mr. Lydiatt's territory comprises Western Canada from Fort William, Ont., to Victoria, B. C. Among the attractions he is placing publicity for are the British Canadian Theater Organization enterprises, including Martin Harvey, Laurence Irving, and Mabel Hackney, the Glasgow Repertoire company, the Quinlan Grand Opera company, Clara Butt and Kennerly Humford. Mr. Lydiatt's absence from his newspaper desk will be regretted by many visiting the atypical representatives, by whom he was cordially liked because of his unfailing courtesy and good fellowship.



ESTABLISHED JANUARY 4, 1879



# THE NEW YORK DRAMATIC MIRROR

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## ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

## SPECIAL ANNOUNCEMENT

THE MIRROR has secured the exclusive rights to the publication of one of the most important contributions to the discussion of the authorship of the Shakespearean plays which has ever been submitted to the public.

All those interested in the Shakespeare-Bacon controversy will appreciate the value of this feature when it is stated that the two articles on the subject have for their authors Doctor AFFLETON MORGAN, the eminent American Shakespearean scholar, and Hon. J. M. ROBERTSON, of London, author of the epochal volume, "The Baconian Heresy."

It is not to be understood that this is a revival of the Shakespeare-Bacon controversy. It is generally admitted that this theory has been effectually attacked and destroyed in its salient features in Mr. ROBERTSON's now famous book.

Inspired by a sincere admiration of Mr. ROBERTSON's masterly treatment of the problem, but yet realizing that there remained some old stubble which he conceived Mr. ROBERTSON had left standing in gleaming the field of controversy, Doctor MORGAN submitted a series of questions to the eminent English writer to which he solicited his seriatim replies.

These controversial points, as Doctor MORGAN puts it, are not of his initiation, but are framed as a remainder-over from the Baconian Case, as accepted by its own authorities and as answered by Mr. ROBERTSON in his book.

After some correspondence as to a suitable medium for bringing these questions and answers before the largest public, in England and America, the eminent contestants selected THE DRAMATIC MIRROR as the most appropriate journal for their purpose, and their briefs in the case were promptly secured for these columns.

The points at issue will be published in two installments at an early date, to be announced later. Doctor MORGAN will submit eleven questions to Mr. ROBERTSON, which will constitute the first installment, and they will be answered by Mr. ROBERTSON in the second installment.

THE MIRROR confidently promises all those who are even remotely interested in the problem an unusual literary symposium, in which sundry stubborn old

points are restated, readjusted in conformity with facts and history, or ruthlessly uprooted.

## STATE CENSORSHIP

THE lawmakers of the State of New York are soon to consider bills for the closing of the theaters on Sunday nights and for the appointment of a board of play censors, who are to decide whether a play may be produced or not.

The enemies of personal liberty are at work, and, as anything that tends to circumscribe the right of free will in the individual immediately enlists their interest and support, the theatrical world may soon have the obsolete English statute providing for a play censorship thrust upon it.

Ex-Justice CULLEN, of the New York Court of Appeals, recently delivered a significant address to the New York Bar Association, in which he pointed out that by slow degrees, but with irresistible certainty, the American people are being robbed of their personal liberty, and in good time will be the creatures of highly organized interests and subjects of a condition which will be a crying disgrace to a free people.

It is just such laws as that proposed by Assemblyman JOHN B. GOLDEN, providing for the appointment of a State Commission of Censorship, that makes Justice CULLEN's address a matter of significant interest now. England, Austria and Germany to-day can suppress a drama that is not approved by the ruling classes. Once instituted here, the question whether a play of ideas, racial or political import, may be produced will depend on the moral, racial or political complexion of the Censorship Commission.

The idea that such a censorship should be necessary on moral grounds is refuted by the experience of the recent past with reference to certain objectionable plays. After a brief vogue, the House of Bondage died for want of patronage after one week. The press settles such problems without a censorship. In most cases, the police have made themselves ridiculous in their capacity of censors, and their activity has only tended to excite bitterness and contempt.

Not in many years have the Prohibitionists, Sabbatarians and the friends of sumptuary legislation been so active as at present, and never has there been

so good an incentive to the friends of personal liberty to oppose, by all means in their control, the encroachments of the hysterical, strongly organized agents of the powers of intellectual darkness who are anxious to suppress the theater entirely under a pretense of protecting the morals of society.

Every manager and every actor is interested in recording his protest against the passage of a law that would saddle the theater with an incubus such as England is obsessed with, and which in that country is slowly but surely approaching its repeal.

## BOOK REVIEWS

THE SUBSTANCE OF HIS HOUSE, by Ruth Holt Boucicault, with illustrations by M. Leone Bracker. Boston: Little, Brown & Co., 1914. Pp. 392. Price, \$1.30 net. A novel by a well-known American actress. To be reviewed later.

WHO'S WHO IN THE THEATRE. Compiled and edited by John Parker, with a foreword by Sir Herbert Beerbaum Tree. Published by Sir Isaac Pitman & Sons, Ltd., London, Eng.

This book is intended primarily as a biographical dictionary and record of the more prominent persons connected with the theatrical world, not only those engaged in the actual profession of acting, but also the more notable managers, dramatists, composers, critics, scenic artists, etc. The theater of to-day is so international in scope and so cosmopolitan, and the exchange of plays and players so frequent that many hundred celebrities of the English, American, and continental theaters have been included. Some errors and typographical mistakes have crept into the list, but we would not be so circumspect as to find fault when we consider the thousands of dates and names recorded.

The work has been compiled by Mr. John Parker, well known in theatrical circles as an authority on stage matters and a contributor of theatrical biographies to the *Dictionary of National Biography*. In addition to the 734 pages of biographical matter, the book contains many other interesting features: a calendar of notable theatrical events, birthdays, etc.; a list of the more important productions of the London stage from the earliest times, containing incidentally casts of the Shakespearean and other notable plays; genealogical tables of famous theatrical families, compiled by John Malcolm Bulloch, editor of *The Graphic*; a dramatic and musical obituary of over two thousand names; particulars of the Paris, London, Berlin, and New York theaters, with the seating plans of the London playhouses, and many other items of interest.

Since the volume is a veritable fount of theatrical statistics and is one of the most comprehensive books relating to stage matters ever compiled, it will, undoubtedly, find a place on the desk of everyone interested in the theater of to-day. The American biographies are full and exhaustive.

## COLONEL LAMPTON WANTS TO KNOW

MR. EDITOR:  
 In the New York Tribune of February 12th, 1914, appears a review of Jack Laif's play, *Help Wanted*, at the Maxine Elliott, done in the usual graceful and gracious manner of Mr. Arthur Ruhl, than whom there are few superior in the agreeable juxtaposing of language to ideas, either dramatic or otherwise. But in this review Mr. Ruhl makes a statement, graceful and gracious enough, but so startling in the information it conveys that I feel compelled to make inquiry of you as to its foundation in fact. In commenting upon Mr. Richman's part, Jerrold Scott, Mr. Ruhl says: "Scarcely once in the two first—and most interesting—acts did his voice ring true," etc., etc., and here is the startling part of his statement, to wit: there is a play on in New York having two first acts. Have we ever had such a play in this town before? Has any town ever had such a play pulled off in its midst, as one might say in the vernacular? Yet Mr. Ruhl tells us with confidence that Mr. Richman in the "two first acts" of *Help Wanted* failed to have the ring in his voice that the part called for. Far be it from me to doubt this statement, for I know Mr. Ruhl, but I have not seen the play, and in my ignorance I rise to inquire how the dickens do they ever stage a play with two first acts? If THE MIRROR will please supply me with a few stage directions I shall be greatly obliged. Also please send me two copies—not behind a post—for the show, for I want to see them two first acts.  
 W. J. LAMPTON.  
 100 West Fifty-fourth Street, Feb. 12.

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-box or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

E. C. FOXHOFF.—Corliss Giles is with The Escape company. Look up our "Dates Ahead."

A READER.—Alexandra Carlisle has not returned to England. She is en tour in John Cort's *The Marriage Game*.

HELEN M. MAY.—Franklin George receives mail addressed care DRAMATIC MIRROR, Whereabouts of Parke Patton, Radie Furman, Ethel Valentine, and Robert Vaughn not known to us.

G. C. L.—Ethel Homain's name is not filed in this office, but a letter addressed care DRAMATIC MIRROR will be advertised.

B. STEVENS.—At last accounts Reginald Barker was still with the Kay-Bee company, Santa Monica, Cal.

AUSTIN PHILLIPS.—There is no set custom regarding authors' compensation of vaudeville sketches or plays. It is simply a question of arrangement between seller and purchaser, whether the latter will buy outright or pay weekly royalties.

SUSANNE.—The Ghost Breaker, with H. B. Warner and Rita Stamwood, has closed. Mr. Warner is now preparing to appear in the new play, *Billy Black*.

M. E. F.—Kindly read editor's notice at the head of this column. Richard Buhler can be addressed care of DRAMATIC MIRROR.

EDNA H. ROSENTHAL.—Ethel Valentine and Robert Vaughn are both in New York, acting in moving pictures, as far as can be learned. You might write to them care DRAMATIC MIRROR. The letters, if not called for, will be advertised.

EDWARD E. VOUDRAN.—All the New York theaters you mention are still known by the old names, excepting the New Theater, which is now the Century Opera House. The Bijou is out of existence, and is to be torn down to make room for improvements.

HENRY C. LOWE.—For information about the reward of the Heuck Opera House prize play contest, address management of that theater. The Ames prize contest is not yet decided; nor that of the Princess Theater regarding names of play, none of those suggested thus far being regarded worthy of consideration.

B. N. TORONTO.—Jerry Cohan is a native of Ireland. Mrs. Cohan, Josephine, and George M. were born in Providence, R. I. The "Four Cohans" date from the time when George was eight years old and played violin solos on the stage. According to record their joint appearance was made in the city of Providence.

## DICTION VS. ENUNCIATION

EDITOR DRAMATIC MIRROR:  
 Sir.—Professor Alfred E. Henderson, in THE MIRROR of Feb. 4, pitches into the "diction" (sic) of the American-born actors. Of course he meant our enunciation, for a professor should know that an actor (American or imported) has nothing to do with diction. That is the author's province. Actors have their work cut out for them in looking after their enunciation, and I agree with the professor that both American and English actors could improve their speaking.

I would also remind the Anglo-Saxon professor that it is a truism that the best English is spoken in Dublin.  
 ERROLL DUNBAR.  
 New York, Feb. 6, 1914.

## THANKS "THE MIRROR"

EDITOR DRAMATIC MIRROR:  
 Sir.—I want to thank you for your kind and generous services in behalf of the Actors' Fund. The advertisement brought us many applications for membership.

Gratefully yours,

DANIEL FROHMAN,

President Actors' Fund of America.

[It was common report at the headquarters of the Fund that the name donated by THE MIRROR for an appeal in aid of the Fund had brought more responses than through any other newspaper sources.—Ed.]

## NOTICE TO READERS.

Owing to Washington's Birthday coming on Monday, the day when THE MIRROR is made ready for the press, the paper will be a day late in appearing on the newsstands and being delivered to subscribers in New York, and the day of issue will be Thursday, February 26, instead of Wednesday.



## Prominent Critics

T. W. McCullough, dramatic editor of the Omaha Bee, combines that function with the work of managing editor of the same paper. He is of the West, being a native of Iowa, and having spent his life so far between Chicago and San Francisco. Boy and man, he has been more than forty years in newspaper work, while his theatergoing experience covers an even greater range of time. He has been always a close student of the drama, because of its relationship to the life of the people, and has ear-



T. W. McCULLOUGH.  
Dramatic Editor Omaha Bee.

nestly tried to assist in the development of the theater to the fullest realization of its great power for good. His opinions have not been those of a bigot, but of one who holds firmly to what he conceives to be good, and who has little or no patience with the tawdry or cheap. "Art for Art's Sake" has no place in his programme; art to be worthy must be useful is his declaration. With the actor he has the keenest of sympathy, and warmly cherishes many close friendships with the guild, built up during long years of active service.

### THE SPEAKING VOICE (Continued from page 5)

—the clearer speech, the improved carriage, the increased confidence are unmistakable.

Each year brings to New York an increasing number of young persons eager to "go on the stage," hoping for a public career—most of them, I am safe in saying it, hopelessly unprepared, abounding in ambition, but crude as to technic.

They have studied music, as they should every one of them, if only to give them a finer appreciation; they have studied the foreign languages; perhaps they have, in short, studied a little of everything except the one thing needful if they are to earn their living by it—the proper use of the speaking voice and adequate expression of the body, the revealer of the soul they are undertaking to interpret.

The general impression conveyed by the word "eloquence" is usually the unprovoked assault on unwilling ear drums with vociferous intent to say nothing, but fortunately for the tortured and helpless public, a new era has arrived, when the vocal interpretation of the written word commands growing respect.

With the change of the inadequate name "eloquence" to "interpretation" or "expression" there has mercifully passed the ranter, whose chief ambition was to make the unskillful laugh, careless that he made the judicious grieve.

The elocutionist who tolls like a bell, whistles like a steamboat or moans like the wind, has passed, together with "Lascu," "The Polish Boy," and "Asleep at the Switch," not to mention our revered friend, "Curfew Shall Not Ring To-night."

The more you know of Shakespeare, the more you read of him, the more marvelous he appears, and the more subtle.—MRS. KENDALL.

Whoever thinks a faultless piece to see,  
Thinks what ne'er was, nor is, nor e'er shall be.  
—POPE.

### ORIGIN OF RAG TIME

I would like to give what I consider to be the real meaning and origin of rag time.

It is a well known fact that every race has its own primitive dance and music from which the science and art has developed to present-day attainments.

I am one who has been fortunate enough to see and hear native dance and music performed by the aboriginal of white, red, black and yellow races in their own country, and my theory of the origin of rag time is based on careful observation.

In the whole history of mankind, no race seems to have existed without its inseparable dance and music which forms so important a part of its constitution. It would seem, the further we wander from the primitive laws in search of modern ideas, the nearer we are obliged to return to the native element in order to find out where we are.

Nature's music, in fact everything that is natural, always comes from the people, known in Europe as the peasantry. The scientist applies the peasants' material on a scientific basis, which is used and further developed by the artist and followed by the cultured class.

The influx into America of peasants from all parts of the world, and the intermixing of blood, has given to this country a sort of new race of its own.

This new race has to progress and develop on recognized lines the same as the country and constitution.

The laws of nature compel the inevitable song and dance of the people to assert itself, and it is only natural that it shall contain melody and harmony as known in its own decade.

Cultured art, as practised in the older countries of Europe, will find no place in a new field till the country is well advanced, and then only by slow degrees as cultivation asserts itself.

In days gone by, expression was given by such melodies as "Old Kentucky Home," "Poor Old Joe," "Swanee River," etc., a condition of sorrow and grief.

To-day, the music contains a great deal of complex rhythm, known as syncopation, with many moods both lively and sentimental. The thoughts shift about with a nervous energy like its people, and contain a certain amount of *lache ka biddle* abandon, commonly called ragtime.

Few things are given to the world, and remain there, without some psychological reason, and ragtime is no idle craze. It is a correct and characteristic expression of the present-day condition of the people from whom it originates.

There can be little doubt that it will take its place



BETTY CALLISH IN "THE LAUGHING HUSBAND."

in the history of the growth of national music, and changes will take place accordingly with the evolution of its people.

LESLIE GROSSMITH.

Do not rely upon the fire of momentary inspiration. Nothing is more deceptive.—ANNE DELAUMONNE.

Talma absolutely calculated all effects, leaving nothing to chance. While he recited the scene between Augustus and Cinna, he was also performing an arithmetical operation.—ANNE DELAUMONNE.

## Personal

DODGE.—The March issue of *The Strand* starts with an interesting dramatic section from the pen of Wendell Phillips Dodge. The section is handsomely illustrated, but above all it has a characteristic ring that evidences the quick observation and breezy style of a writer who has had experience as a critic on a daily paper. Mr. Dodge was formerly dramatic critic of the New York Press.

LAWTON.—Thais Lawton, late leading woman with



THE LATE FREDERICK BOND.

Robert Mantell in Shakespearean repertoire, now in that capacity with *The Family Cupboard*, in creating the role of a woman with a past in Charles Hann Kennedy's new play, *The Decent Thing to Do*, tried out by William A. Brady in Detroit Feb. 12, has scored again. Here is what the critic of the *Detroit Tribune* says: "For Miss Thais Lawton, who played the role of the woman with a past, whose invasion of the sacred precincts of family tradition is the cause of all the trouble, the experiment afforded something of a personal triumph. She handles herself with a dignity befitting the occasion."

TOWNE.—Mr. J. Ranken Towne, now the oldest dramatic critic in point of service on the New York daily press, is publishing his theatrical reminiscences and observations of sixty years in weekly Saturday afternoon installments of the *Evening Post*. They are not only of unusual interest as the comments of a trained critic and graceful writer, but their historical value is materially enhanced by numerous old and rare photographs and pictures reproduced in half-tones.

WOODRUFF.—That pretty, and somewhat thoughtful, face that greets you from the cover as you take up your *Mirror* this week, is an excellent likeness of Eleanor Woodruff. Broadwayites will perhaps remember Miss Woodruff best from her appearance last season with *The Five Frankforters* at the Thirtieth Street Theater, but to the thousands from Coast to Coast who follow with avid interest the drama of the picture screen, Miss Woodruff will be recognized as the star of Pathe pictures. Though only a short time in the film ranks, Miss Woodruff has stepped to the first rank of popularity. Our artist's work is from a photograph made in the studios of Gould and Maraden.

WHITESIDE.—Walker Whiteside seems to have made a deep impression in London in *The Melting Pot*. At the close of the play, on the opening night, he received an ovation that lasted ten minutes. He was compelled to make a speech. The critics of the *Times*, *Telegraph*, *Standard* and *Post* combined in praising Mr. Whiteside as an actor of rare ability.

### THOMAS HARDY, NOVELIST, WEDS

Thomas Hardy, author of "Tess of the d'Urbervilles," "Far From the Madding Crowd," and many other well-known stories, married his secretary, Florence Dugdale, in the parish church at Enfield, England, Feb. 10. It is his second marriage.

The wedding came as a complete surprise to the novelist's friends and admirers, as the ceremony was kept a secret at the bridegroom's express wish. Only those concerned were present.

The bride is 34 years old. Mr. Hardy is 74. Mrs. Hardy is a writer of short stories for children, fairy tales and nature subjects.



## AN IMPRESSION OF YEATS

Irish Poet's Lecture on "The Theater and Beauty" Stirs the Imagination

When I got home after hearing Yeats lecture on "The Theater and Beauty," mother asked, "Did I enjoy it?" "Did I enjoy it!" and who wouldn't enjoy hearing a fine, strapping man with the physique of a soldier and the face of a poet talk to you in a musical voice about things interesting, brilliant, humorous and poetical. "What did he look like?" Well, it's hard to describe a poet—'twould take himself to do the subject justice. He has an air of gentleness about him that big men often have; his head is dark and splendidly molded; his eyes have a visionary look, even behind his spectacles; but when anything strikes him as humorous a smile flashes across his face, just as though his mind were showing through. His hands are beautiful, large and well shaped, and full of grace of movement.

Of course, he is all for beauty in the theater, for poetic drama and love of the classics, but being a poet, he has sympathy and understanding for all other dramatic forms. He explained why the classical and poetical drama appeals to certain classes of people—because it brings before them that dream world which is ever in their subconscious minds; why, and to whom, the melodramatic play appeals, and why the play of topical subjects makes the most general appeal, because nearly every one is interested in the moral, social and mental activities of his own time. In England, he said, it had been asked why all the plays by all the authors should treat of only one class of human beings—namely, "the person who always dressed for dinner," and in America there had been a preponderance of sex plays, which he admitted was always interesting and the subject even of as great a classic as the *Oedipus*. Still, as he added, one could get too much even of the *Oedipus*. All this he seemed to think might be rectified if each class of people could only develop their own dramatists who would write in their own language about their own people.

In his outline of what constituted a good play, he cited an amusing instance of sitting through a performance of one of Shaw's plays and being amused at hearing two girls behind him discussing all through the performance whether they should or shouldn't eat chocolate during a matinee. "Let them eat chocolate all through or not eat it, that wouldn't matter, but the fact that they could sit there and discuss the point showed that the play was not interesting them."

He spoke of the origin of the Irish Theater Movement and how it was particularly possible in Ireland, because in the out-of-the-way spots of that country the speech of the people comes seldom from commercial or business intercourse, but almost entirely from the emotions, which, of course, makes their utterances dramatic and picturesque. He told with what tact they had to be drawn out, but once you could start them talking about "the oldest living inhabitants" and tales of Irish folklore and legend, a wealth of material was gleaned to be used for the plays at the Abbey Theater, Dublin.

He told how Synge had been discovered in Paris, "with very little money and an occasional suit of clothes," and how he had consented to come back to Ireland and join their movement. It was interesting to learn that the basic idea in Synge's *Playboy of the Western World*, thought to be so preposterous when first produced, was really based on fact. Synge and some others, so it seems, went in a boat to a little out-of-the-way island, and after landing two of the oldest inhabitants were brought to see them, and the first words one of them uttered was, "If any man among you has committed crime we will hide him here. There was a man, and he killed his father, and I hid him in my home six months until he could escape to America."

He also told a delicious story of a charming old priest in Ireland who complained to him recently of the deplorable spread of ignorance coming from the schools. "It was a joy to hear him speak. I'm sure if you went in the door with no imagination you came out with at least the desire for one, and if you had an imagination, and took it with you, you'd bring a fairly glorious one out." DOROTHY TAYLOR.

## STATE CENSORSHIP

Theatrical Commission to Be Created with Plenary Power

ALBANY, N. Y., Feb. 11 (Special).—A State Theatrical Commission will be created for the purpose of acting as censors of theatrical plays and other stage exhibitions, if the bill introduced in the Legislature this week by Assemblyman John B. Golden, of New York city, becomes a law.

Briefly, the provisions of the act provide for the appointment by the Governor of a commission, to consist of three members, two of whom shall reside in cities of the first class and shall hold office for a term of five years, from Jan. 1, following their appointment. The Commission shall maintain general offices for the transaction of its business.

The Commission shall appoint and at pleasure remove a secretary of the Commission. The necessary traveling expenses of the Commission, including the salary of the secretary, shall not exceed the sum of \$10,000. The Commission is vested with sole direction, management and control of and jurisdiction over all theatrical plays, performances, and exhibitions to be con-

ducted or held, or given within the State by any theater, club or amusement hall, and no play or performance shall be conducted or given in the State except pursuant to its authority evidenced by its certificate in writing and under seal. The Commission may, in its discretion, forbid any play or performance being given in any theater, club house, or amusement hall which, in its opinion, is lewd, immoral or obscene.

The Commission is empowered to apply to the Supreme Court for an injunction restraining the giving of any such plays, etc. A violation of this act is punishable by a fine of \$500. Assemblyman Golden will arrange a public hearing on his bill within a few weeks. G. W. HENRICK.

## TECH DRAMA PLANS

Pittsburgh Institute Retains Donald Robertson as Instructor

Donald Robertson has been retained as instructor in the art of acting in the Dramatic Arts Department of the Carnegie Institute of Technology. Says the Pittsburgh Dispatch:

"The owners and producers of the greatest plays of the time; the men who operate big stock companies and the professional stage life of to-day are expecting much from this course at Tech, because it will help to fill a long-felt want on the stage, where so many persons know but one thing and are entirely dependent on others for instruction and information in things closely allied with actual play acting."

"Mr. Robertson, the organizer and star of the drama players, looks forward to the time when there will be free theaters. He is not one who thinks the stage should be used as a pulpit any more than it should be used for sociological discussions."

"The spacious entrance to the theater in the Design School Building, in which one Shakespearean production will be given each year on the birthday of the Bard, April 23, is from a monumental stone vestibule. The seating is all on one floor. The room is elliptical in form, the long axis being 65 feet, parallel with the arch, and the short axis 55 feet. The boxes, at the rear of the room, are high enough to give the occupants a good view of the stage. The organ is to the right of the stage, opening directly into the theater, the organ being screened by tapestries. Fabrics designed in keeping with the screening occupy the three panels to the left of the stage and the curtain forms part of the same decorative scheme. The ventilation is through the floor, being under each seat, and the exhaust is provided in a pierced decorative band around the ceiling."

## CENTURY OPERAS

Schedule of Offerings to Close of Season, May 12

According to corrections made Feb. 12, the following schedule of operatic offerings by the Century Opera company will be the order until the close of the season, May 12. The dates given are those of the opening nights:

|          |  |
|----------|--|
| Feb. 17  | Masse's Manon.                         |
| Feb. 24  | Pagliacci, with The Secret of Susanna. |
| March 2  | Marta of the Lowlands (Trafalgar).     |
| March 10 | Aida.                                  |
| March 17 | Que Vadis.                             |
| March 24 | Martha.                                |
| March 31 | Natoma.                                |
| April 7  | Traviata.                              |
| April 14 | Tannhauser.                            |
| April 21 | Mignon.                                |
| April 28 | Fra Diavolo.                           |
| May 5    | Masked Ball.                           |

## MRS. GUINNESS RESIGNS

Members Dissent from Her Plans for New Theater

Mrs. Benjamin S. Guinness has resigned the presidency of the Stage Society of New York, of which she has been the leader since its foundation two years ago. Mrs. Guinness, supported by Mrs. Cottonet, who is said to have resigned also, had proposed that the society amalgamate with William Faversham's interests, build a theater in New York, and organize a permanent stock company for the production of high-class plays, and apply whatever funds accrued to establish a dramatic school to further the ideals of the society.

However, the conservative element in the society contended that the present policy of giving three or four plays a year satisfied them.

The Stage Society, which was founded in 1912, is composed of about 300 players, playwrights and society folk.

## A MAN'S VOICE HIS OWN

Herr Oscar Has No Brille of Harrold's Tenor Organ

Oscar Hammerstein's application to restrain Orville Harrold from singing under any management other than that of Mr. Hammerstein was denied by Justice Giegerich on Feb. 10. Under the court's decision Mr. Harrold may continue to sing at the Century Opera House, where he is now engaged.

That the impresario had no cause for action is the opinion of Justice Giegerich, and that under the contract between the singer and the manager the former was entitled to a notice of four weeks at the end of each year during the term of the contract's continuance. This notice was not forthcoming.

## NEW YORK THEATERS

**EMPIRE** Broadway and 45th Street. Evenings, 8:15; Matinee, Wed. and Sat., 2:15. CHARLES FROMMAN, Manager.

**MAUDE ADAMS**

In a comedy only for those who have ever had a mother.

**THE LEGEND OF LEONORA**

By J. M. Barrie, author of Peter Pan.

**GAITY** B'way at 45th St. Tel. 232. Evenings, 8:15; Mat. Wed. and Sat., 2:15. Charles Fromman, Manager. Klaw & Erlanger Present.

**MABEL and EDITH TALIAFERRO**

**YOUNG WISDOM**

A new comedy by Rachel Crothers.

Reg. Feb. 23—ALONG CAME RUTH

**KNICKERBOCKER** B'way, 45th Street. Evenings, 8:15; Mat. Wed. and Sat., 2:15. Chas. Fromman, Klaw & Erlanger, Managers.

The New Viennese Musical Comedy

**THE LAUGHING HUSBAND**

Now Running at the New Theatre, London

**LIBERTY** 43d St. W. of B'way. Evenings, 8:15; Mat. Wed. & Sat., 2:15. Klaw & Erlanger, Managers.

Henry W. Savage offers

**THE HUNGARIAN OPERETTA SENSATION**

**S A R I**

Emerich Kalman's melodic masterpiece

(Der Zigeunerprimas)

**HARRIS** 43d St. W. of B'way. Even. 8:15; Matinees, Thurs. and Sat. 2:15.

A New Farceical Comedy by Guy Bolton

**THE RULE OF 3**

With an Unusually Strong Cast

**M. H. FRAZEE'S LONGACRE** 43d St. W. of Broadway Tel., Bryant 23. Evenings, 8:10; Mat., Wed. and Sat., 2:10.

**Dorothy Donnelly, Lou Tellegen**

In Angel Guinness's Drama of Elemental Passion

**MARIA ROSA**

A play of intense human interest.

## EVELYN THAW DEFIANT

Actress in Performance Against Mayor's Order—Dismissal Follows Arrest

RICHMOND, VA., Feb. 11 (Special).—After hearing many witnesses, which included critics, clergymen, and policemen, Justice Crutchfield, at six o'clock last night, declared that there was no law prohibiting Evelyn Nesbit Thaw from appearing on the stage of the Academy of Music, and promptly dismissed the charge that her public performance was a "detriment to public morals." The result was that a capacity audience witnessed her performance later in the evening.

Despite Mayor Alderman's order that the appearance of Mrs. Thaw would be prohibited, the management of the theater directed Mrs. Thaw to carry out her performance at yesterday's matinee. She had not proceeded beyond her first dance when she was arrested by Chief of Police Werner. She was paroled in the custody of her counsel, Chief of Police Werner, when questioned, said: "I told the Ministerial Union, who passed the resolution asking that Mrs. Thaw's appearance be stopped, that there was no law to hold her. Her acquittal was exactly what I expected."

When arrested, Mrs. Thaw gave her age

## NEW YORK THEATERS

**NEW AMSTERDAM** West 43d St. Even. 8:15. Matinees, Wednesday and Saturday, 2:15. Klaw & Erlanger, Managers. Klaw & Erlanger Present A New Musical Comedy.

**The Little Cafe**

Book and Lyrics by C. S. McEllan. Music by Ivan Caryll.

**GEO. M. CONAN'S** Theatre, B'way at 43d St. Phone 395 Bryant. Klaw & Erlanger, Managers. Even. 8:15; Matinee, Wed. and Sat., 2:15. A. H. Woods offers

**POTASH & PERLMUTTER**

An up-to-date garment, in three pieces, founded on the famous stories from the *Saturday Evening Post*, by Montague Glass.

**LYCEUM** 45th Street, near Broadway. Evenings, 8:15. Mat. Thurs. & Sat. 2:15. Charles Fromman presents

**BILLIE BURKE**

In a Modern Play of North American Homestead Life.

**THE LAND OF PROMISE**

By W. R. Mather.

**ASTOR** 43d St. and B'way. Phone 375 Bryant. Mat. Wed. and Sat. 2:15. COHAN & HARRIS present

Geo. M. Cohan's Mystery Farce

**SEVEN KEYS TO BALDPATE**

Founded on Earl Derr Bigler's famous novel.

**BELASCO** W. 44th Street, Even. 8:15; Matinees, Thursday and Saturday, 2:15. DAVID BELASCO presents

**FRANCES STARR**

In Henri Bernstein's Play

**THE SECRET**

**CORT THEATRE** 48th Street Just East of Broadway

Most Beautiful Theater in America

Direction of JOHN CORT. Telephone, Bryant 46. Evenings, 8:10; Matinee, Wed. and Sat., 2:10. OLIVER MOROSCO Presents

**LAURETTE TAYLOR**

In the Comedy of Youth **PEG O' MY HEART**

By J. HARTLEY MANNERS

**ELTINGE** W. 42nd St. Even. 8:15; Mat. Wed. & Sat. 2:15

A. H. WOODS presents

**The Yellow Ticket**

a remarkable all star cast with John Mason, John Barrymore, Florence Reed, Emmett Corrigan, Julian L'Estrange, Macey Harlam, Elaine Inescort, and others.

as twenty-seven, and said that she was born in Pennsylvania and was married.

## LAURETTE TAYLOR IN PLAYLETS

Laurette Taylor began rehearsals on Monday of four one-act plays which she and her company will present on four Friday afternoons during March at the Cort Theatre. The offerings will be *Just as Well*, *Happiness*, and *The Day of Dupes*, by Hartley Manners, and *The Forbidden Guests*, by John Corbin. Miss Taylor will be in the casts of all four.



## KOLB AND DILL IN NEW PLAY

### Strong Organization to Open in Cincinnati Next Monday

George Mosser has made his musical comedy producing company, headed by Mosser, Kolb and Dill, a permanent affair. This organization, which has been industriously rehearsing for some weeks in various Manhattan theaters, will open in Cincinnati on Washington's birthday; after a week there it will play St. Louis for the same period, and will then occupy Chicago's American Music Hall, on a long-time contract. The plans of Mr. Mosser for his organization include a summer transcontinental tour, and return, producing several new plays en route. The company was completed Saturday by the engagement of Miss Maude Lillian Herri, at present residing at the Biltmore, as prima donna. The artistic scale of Mr. Mosser's enterprise is best realized when it is known that he has engaged as general musical director, Arthur Nevins, the composer of "Pola," and other works of scarcely less renown; and as general stage director, Frank Stammers, of San Francisco, a foremost Western producer, author and composer. The piece which will first occupy the talents of Mosser, Kolb and Dill will be Mr. Stammers' spectacular musical fantasy, "A Peck of Pickles," of which he is sponsor both for words and melody. Miss Olga Stech, prima donna soubrette, who, notwithstanding her extreme youth, is almost equally well known with the two stars in the West, is another featured member of the organization, which includes besides C. William Kolb and Maximilian Dill, Earl Benham, Alice Hill, Ruby Leslie, George M. George, and E. D. Wolfe among its principals. The complete roster of players for the tour will comprise twenty-five names, and Mr. Mosser will send with the company a symphony orchestra under Mr. Nevins' direction.

## NEW CIRCUIT

Columbia Amusement Co. Plans Second Chain—Will Build Theater in Washington

A new theater to be operated by the Columbia Amusement Company, is to be erected in Washington, D. C. which, according to present plans, will be opened to the public about Aug. 15 next. The new house will be one of a second chain of theaters which this company proposes to operate and which will be known as Columbia Circuit No. 2.

The new circuit is to cover some thirty leading theaters throughout the country, in conjunction with the older parent organization.

Theaters for Circuit No. 2 have already been acquired in the following cities: New York (two), Brooklyn (two), Newark, Philadelphia (two), Baltimore, Cincinnati, Louisville, Indianapolis, St. Louis, Chicago (two), Toronto, Hoboken, Pittsburgh, Detroit, Rochester, Syracuse, Utica, Albany, Holyoke, Worcester, Springfield, Bridgeport and Hartford.

The officers of the Columbia Amusement Company, who have entire charge of the new circuit, are J. Herbert Mack, president; R. E. Hynicka, treasurer; Sam Scribner, secretary and general manager, and Jules Hartig, vice-president.

## NO MORE FREE MUSIC

Authors, Composers and Publishers Organize to Collect Royalties

Theater orchestras, cabarets and phonograph records must pay tribute to the holders of copyrights, if the American Society of Authors, Composers and Publishers, which was organized in Claridge's Hotel, Feb. 13, can compel this by an aggressive campaign decided upon. Payment of royalties is to be enforced hereafter, for the league is admitted to be a powerful one, and the plan formulated is to be made practical.

Among the members of the new organization are Victor Herbert, Irving Berlin, George Maxwell, Glen McDonough and others.

## POSTPONE MARIE DORO

Frohman Star in "Twentieth Century Girl" Not to Be Seen Here Till Next Autumn

Charles Frohman has been obliged to alter his plans for the Lyceum Theater following Billie Burke's engagement there in "The Land of Promise." The next attraction was to have been Marie Doro in "The Twentieth Century Girl," but word has been received from abroad that Miss Doro will continue in the London revival of "Diplomacy" until the end of the season. Consequently, Mr. Frohman will have to find another production for the Lyceum to succeed Miss Burke.

The Twentieth Century Girl will not be seen here till next Fall.

## DUNCAN VS. DE GRESSAC

Collaborators of "The Purple Road" Fall Out Over Royalties

William Carey Duncan, co-author with Madame Fred de Gressac of "The Purple Road," sued the little French lady, whose libretto are far inferior to her Marriage of Kitty, for defaulted royalties, and received a judgment for \$3000 as his share. Then Mr. Duncan brought supplementary proceedings to find out what had become of this respectable sum. The explanation was simple enough. She explained that she had assigned all royalties coming into her hands,

those of Mr. Duncan included, to her husband, Victor Maurel, the retired grand opera singer, for money loaned her, and therefore she was unable to make a satisfactory settlement with her collaborator.

## PAUL SWAN MATINEE

His Performance at Longacre to Be Followed by Special Numbers at Benefit Matinee

On March 3, at the Longacre Theater, Paul Swan, formerly known as Iolana, the Greek dancer, will give his annual matinee of poetic and interpretive dances. Mr. Swan not only conceives all his own dances, but writes much of his own music, paints his own scenery and designs and executes his own costumes. He first came into prominence as a portrait painter having among his subjects some of the best-known society folk of Paris, London, Athens and New York.

After his own matinee, Mr. Swan will repeat some of his numbers at the benefit matinee for The Clearing House for Mental Defectives, at Maxine Elliott's Theater. Others on the programme will be eight young society women who will give an interpretive suite of Indian dances, a reading by Edith Wynne Matheson, and Madame Kate Rooney in songs, and several players who will appear in a one-act sketch entitled "The Fixed Idea."

## ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the secretary's office, room 606, Longacre Building, the following members were present: Mr. Francis Wilson, president; Messrs. George Nash, Edwin Arden, Charles D. Coburn, E. J. Connelly, Dugby Bell, William Sampson, John Cape, Thomas Wren, Grant Stewart, Holbrook Blinn, Richard A. Purdy, treasurer; Albert Brundage, and Howard Kyle. New members elected:

Clara Bladich, John W. Adams, James W. Wagon, Constantine Collier, Ada Russell, Katherine Stewart, Leola Lambert, Ruth Franklin, Henry Warshaw, Edith Lambert, Marjorie Wood, Kathleen Clifford, Corliss Walton, Fred Wood, Fred Wood, Samuel Lander, Arthur Beecher, Charlotte Walker, Arthur Bell, William Sampson, Thomas W. Wren, Thomas V. Emory, Virginia Mann.

The president appointed Messrs. Arden, Wren and Brundage to augment the Contract Committee in its work of strategizing during upon final terms of the standard contract.

The advisability of lending the auspices of the association to a special and distinguished stage performance in the near future was thoroughly discussed. The matter will be again taken up at the next meeting.

The arbitration clause in its practical operation and every week it is proving itself of value in settling controversies without law suits or personal prejudice.

By Order of the Council, John H. Wagon, Acting Secretary.

## STOCK AT LOEW'S YORKVILLE HOUSE

Loew's Yorkville Theater, on Eleventh Street, is to open on Washington's Birthday as a regular stock house, headed by actor-manager R. C. Stout and Nellie Kennedy, a niece of the well-known actress, the late Lillian Kennedy. The policy of the house will closely follow that of the Academy of Music in so far as choice of plays is concerned, namely, strong melodramas. W. W. Randall, the well-known theatrical agent, is now engaging the company. Another one of Mr. Randall's assignments is to supply people to Robert Hunter, who will reopen the Alhambra Theater in Altoona, Pa., as a stock house on March 3.

## WAGE EARNERS' THEATER LEAGUE

Julius Hopp, the organizer of the Wage Earners' Theater League and the Theater Center for Schools, has made arrangements whereby the Evening Mail will not be connected any more with the concerts for the people to be given by Mr. Hopp. From now on the Evening Mail will be associated with the movement and will contain all information.

## FOURTH ACADEMY MATINEE

The American Academy of Dramatic Arts and Empire Theater School will give their fourth matinee of the season to-morrow afternoon. A double bill will be presented. The Waters of Bitterness, a play in three acts by E. M. Fox, and The Magnate and the Hardware, a play in one act by F. H. Downing.

## GOSSIP

Stella Mayhew has taken the place of Elizabeth Murray in High Jinks at the Casino.

Isabelle Jewell is in town looking for a play to star in, and will remain here until she secures what she wants.

Marguerite St. Clair gave a breakfast to the Powder Puff Girls in the Queen of the Movies, to celebrate the joint birthday of herself and Abraham Lincoln.

Flo Kieffeld, Jr., has arranged with Buck and Stumper to work in conjunction with Ray Hubbard and George Hobart in writing The Follies of 1914.

On Feb. 20 the members of The Girl on the Film company will call on the Corder for London. They are to return next Fall for a road tour.

## NEW YORK THEATERS.

WILLIAM A. BRADY'S

## PLAYHOUSE

48th St., East of 5'way. Phone 5663 Bryant  
Evenings 8:15  
Matinees Wednesday and Saturday, 2:30

## THE THINGS THAT COUNT

Stella Matinee Washington's Birthday

Director WILLIAM A. BRADY  
48th St., East of 5'way, Phone 175 Bryant  
Evenings 8:15 | Matinees Thursday and Saturday at 2:30

## TO-DAY

THE SENSATIONAL DRAMATIC HIT OF THE CENTURY  
Stella Matinee Washington's Birthday

## WALLACK'S

Broadway & 26th St. Evenings 8:15  
Matinees Wednesday and Saturday 2:30

## THE FAMOUS ENGLISH ACTOR CYRIL MAUDE

(The Lichfield Co., Managers)

## GRUMPY

Special Matinee Washington's Birthday

Vera, daughter of Feller Mathis, has made a big success in the Broadway of Veritas, which will be seen in New York at the West End Theater, March 1, next.

Carl Gustavson has replaced Thomas Conkey in the role of Prince Carl in Sweethearts. The company opened last week at the Illinois Theater, Chicago.

Willie F. Sweetnam opens with Revue No. March 3 in Chicago. Old reliable is being rewritten and will be revived by Mr. Sweetnam in the Fall of this year.

R. M. Newman, the traveler and lecturer, will give an entirely new series of travel talks at Carnegie Hall, beginning on Sunday evening, March 8. He will later give five successive Monday afternoon talks at the New Amsterdam Theater.

Marguerite Louis, who came from London to play the role of Henrietta in David in the Forest, has purchased land at Sanford, L. I., where she plans to build a summer home.

The Queen of the Movies is to be produced at the Broadway Theater in London very soon. Robert Courtneidge, of that theater, who is in New York, arranged last week with Thomas W. Ryan for the rights.

Last week William A. Brady extended his usual kind attention to selected little people by giving a special matinee of "The Things That Count" at the Playhouse, for the crippled children of Public School 101.

Blanche Fisher, a cousin of Pauline Frederick, made her debut as an actress recently in Cincinnati, as "Fanny," child maid-in-waiting to Elizabeth, in the play, Joseph and His Brothers.

Francis H. Bond, a prominent Philadelphia banker and member of fashionable local clubs, is to be married to Mrs. R. H. Bond, sister of Frederick Bond, the English actor, in London next month. The bride accompanied her brother on his recent American tour in Edward Johnston's "Midwinter."

Stella Mayhew has been engaged by Arthur Hammerstein to succeed Elizabeth Murray in High Jinks. Her contract with this manager is of a number of years' duration, and he comments that he has commissioned Otto Harbach and English Primal to write a musical comedy for her.

The High Cost of Loving and Trade in Half Breds, are titles Arthur Gillmore has given two of his new pieces shortly to be produced, and of which scenarios for copyright have gone to Washington. His September Moon and revised Candy Shop are still "drawn big" in Chicago and on the Pacific Coast.

John Nicholson, who for the past two seasons has been in tour with The Call of the Heart, will shortly make a production of a new musical comedy by Paul Fisher, creator of Mutt and Jeff. The play is in Mr. Fisher's most sparkling vein, and will be given an elaborate production. Mr. Fisher and Mr. Nicholson will feature a big beauty chorus.

An Arabian Night's Ball will take place to-morrow evening at the Follies Marigny, atop the Forty-fourth Street Theater. Quotas are requested to dress in Oriental costumes, characteristic of Arabia, Egypt, Morocco, and Tangara. There will be songs and turkey trotting contests, in which some of the best known dancers now in New York will participate. Also stars of current musical attractions in the city will be present. Tickets are \$10 a piece.

Mrs. J. M. Stout (Louise Foster) was

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## THE WHIRL OF THE WORLD

Stella Matinee Washington's Birthday

## 44TH STREET THEATRE

44th St., East of 5'way, Phone 175 Bryant  
Evenings 8:15 | Matinees Thursday and Saturday at 2:30

## THE GIRL IN THE FILM THE MIDNIGHT GIRL

With George Matheson

## SHUBERT

Tham., 44th St. W. of 5'way, Phone 175 Bryant  
Even., 8:15. Mat., Wed. and Sat., 2:30

## A THOUSAND YEARS AGO

Stella Matinee Washington's Birthday

## CASINO

Broadway and 43rd Street, Phone 3400 Garden  
Even., 8:15. Matinees, Wed. and Sat., 2:30

## HIGH JINKS

With STELLA MAYHEW and TOM LLOYD  
Stella Matinee Washington's Birthday

## COMEDY KITTY MACKAY

The Comedy Queen of the Stage  
By Catherine Chapman, Manager  
Stella Matinee Washington's Birthday

## 39th St. BLANCHE RING

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WHEN CLAUDIA SMILES  
Stella Matinee Washington's Birthday

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Stella Matinee, Washington's Birthday

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Even., 8:15. Matinees, Wed. and Sat., 2:30

## WILLIAM FAVERSHAM

With Miss Helen St. Helio  
Tham., 39th St. Mat. and Sat.

## JULIUS CAESAR

Depth Theatre 41st St. W. of 5'way, Phone 3400 Garden  
Evenings 8:15. Matinees, Thurs. and Sat., 2:30

## GUY BATES POST

in OMAR FARIS  
By Richard Wagner  
Stella Mat. Washington's Birthday

granted an absolute divorce from her husband, J. M. Stout, manager of the Elm Tree company, at Kansas City, Mo., Feb. 24. Mr. and Mrs. Stout were married thirteen years and had never accepted separate engagements. Miss Foster's last New York appearance was with Lou Alabarino in Miss Princess. She has retired permanently from the stage. Mr. Stout was recently married to a member of the Elm Tree company.

Action was instituted in the Supreme Court of New York by Clark H. Abbott, an executor for the estate of the late Mrs. Marian M. Faversham, against William Faversham, for \$3,000 back alimony, for the benefit of the children. Mr. Faversham is a published statement denies the existence of any children from this marriage, and regards the statement as distinctly untrue to him. Mrs. Faversham had a son from a former marriage, he says, about twenty-two or twenty-three years of age, who is in no manner related to him.



# NEWS OF STOCK PLAYS AND PLAYERS

## STOCK IN NEW YORK

**ACADEMY OF MUSIC.**—The House of Bon-Age, which has had such a difficult time in the way of production, is the offering at the Academy of Music, with Priscilla Knowles and Theodore Friebs in the leading roles. The production, as always under the capable direction of J. Gordon Edwards, is creating much favorable comment.

**WASHTON THEATRE.**—The capable company at this theater, under the stage direction of J. Carroll Daily, gave a most charming performance of *The Charity Ball*, with Florence Blithenhouse as Anna Kruger, Guy Harrington as John, Jerome Renner as Dick Van Buren; Edith Spencer as Phyllis, Harriet Sheldon as Mrs. De Peyster, Henrietta Goodwyn as Bea, Arthur Bell as Alec, John Hammond Dalley as Judge Knox, and Alfa Perry Myers, a newcomer, who was an instantaneous favorite in *St. Elmo*, playing the blind mother, John Hammond Dalley is the feature this week in *Charley's Aunt*. Mr. Dalley's comedy methods have won him favor since his first week in the company.

**PROSPECT THEATRE.**—Mac Desmond is seen this week at the Margaret Anglin role in *Green Stockings*, with Howden Hall, playing the imaginary lover who proves to be a reality. The play is meeting with much success, the actors giving splendid portrayals of the parts assigned them. The move of this company from the Metropolitan seems to have in no way affected business.

**METROPOLITAN THEATRE.**—The opening of the new company in *We Are Seven* was noticeably good, and this week the entire cast is seen to even better advantage in *The Man from Home*, with Jean Murdoch and Victor Browne playing the leading roles. Helena Rapoport has been engaged by Manager Jay Packard as second woman.

**CAUL BROOKER THEATRE.**—*The Soul of Woman*, a new play by Aaron Ross and Arnold Reeves, will duplicate its Philadelphia success this week if early indications count. Miss Spooner is giving a most vivacious charming performance, and her company is doing excellent work.

## CINCINNATI STOCK CO. CLOSES

The Orpheum Players, at the Orpheum Theater, Cincinnati, closed their season Saturday night, Feb. 14, with *The White Sister*. Bad business and lack of suitable plays is given as the reason. Rumors have been afloat to this effect for the past three or four weeks. It is said there will be no difficulty regarding contracts with the players, as it is understood the company has been working on a week-to-week basis for the past month. This is the second company that has had to close at the Orpheum, as the one operating two years ago was not successful. The extreme size of the house and the out-of-the-way locality up on the hills away from the center of the downtown district, may be attributed as the chief reasons. Manager Thuman can in no way be blamed, as his company was run along the highest lines possible. And the company was particularly good, including Lillian Kemble and Charles Gunn in the leads, Grace Benham, Ogden Crane, William H. Forestale, Walter Lewis, Florence Bournamore, J. Irving White, Elizabeth Hunt, and Edw. Gould Robinson.

The house will be taken over for pictures under the management of A. S. Hettiesheimer, the treasurer of the Orpheum Players. It is reported that another stock venture will be tried there next season. This leaves Cincinnati without a resident stock company.

JOHN EDWARD FROOME, JR.

## BAILEY'S SEATTLE ACTIVITIES

**SEATTLE (Special).**—Seattle theatergoers are awakening to the fact that in Oliver D. Bailey, of the Bailey-Mitchell Stock company, they have a man who is making of Seattle a theatrical producing center that will compare favorably with Los Angeles. For Mr. Bailey is going for Seattle what Mr. Morosco is doing for the Southern city. Mr. Bailey's latest production is *The Crime of the Law*, which he wrote in collaboration with Rachael Marshall and which bids fair to rival the success of their other recent production, *The Traffic*, now running indefinitely in Chicago. The Seattle *Evening Post*, commenting on the efforts of Mr. Bailey, says: "Our appreciation of the talent of Bailey takes into consideration as much or more than any one other thing, his nerve. It takes nerve to produce something that does not follow the groove laid down by New York and Chicago successes. Neither of his first two plays do; they aim at the truth of life, first, the traditions of the theater second."

## CHANGES AT OAKLAND

Isabelle Fletcher, who has filled many successful stock engagements up and down the Coast, has accepted an engagement, beginning Feb. 22, with Bishop's Players, at the Liberty Theater, Oakland, Cal. She will succeed Alice Fleming as leading woman.

Charles Ayres has also accepted an engagement with this popular organization.

LOUIS SCHENKLINE.

## EDMUND BREESE FOR VANCOUVER

Edmund Breeze will play a special stock engagement in Vancouver, B. C., at the close of his contract with a Pacific Coast motion picture company for which he is to pose in *The Master Mind*. It is said that he will receive one of the largest salaries ever paid to a stock player. At present Mr. Breeze is filling a two weeks' engagement with the Davis Players at Pittsburgh in his greatest successes, *The Master Mind* and *The Lion and the Mouse*.

## MANAGER DAVIS IGNORES INJUNCTION

Harry Davis, manager of the Davis Players at the Duquesne Theater, ignored the injunction which Al. Rich obtained against Werba and Luescher in the New York Supreme Court, restraining the firm from presenting *The Master Mind* with stock companies. Mr. Davis takes the position that the New York court has no standing in Pennsylvania. *The Master Mind*, with Edmund Breeze, was presented by the Davis company week of Feb. 9.

## MISS SIDNEY SHIELDS AT READING

Miss Sidney Shields has been engaged as leading woman of the Orpheum Players, Reading, Pa., to succeed Virginia Mann. She made her first appearance with the company Monday, Feb. 16, in *Classmates*. Miss Shields, though a young woman, has been prominent in theatricals for many years, having supported Tully Marshall when he was director and leading man of a well-known stock organization in Cleveland. She has also been leading woman for William Farnum in stock in New Orleans, and later as leading woman for William Hawtrey, taking the place of Muriel Starr. Miss Shields' most recent notable achievement was her appearance in the role of Mary Turner in the New York company of *Within the Law*, last Summer, during the absence of Jane Cowl.

## JUSTINA WAYNE IN ACCIDENT

**PORTLAND, ME. (Special).**—Justina Wayne, leading woman of the Jefferson Theater Stock company, fell and sprained her ankle Tuesday night of last week in a scene in *The Case of Becky*. Miss Wayne bravely refused to give up her performance and continued in her role the remainder of the week. Miss Wayne made an especially strong impression upon the audience by her portrayal of the leading role on the opening night, some declaring it to be one of the finest performances ever seen in stock, and it was unfortunate that the accident caused her to reserve some of her power and strength.

## NEW PLAYERS WITH OLIVER CO.

Arthur MacAdams, Charles Buddy, and Edward Williams are the new members of the Oliver Stock company, playing an indefinite engagement at the Majestic Theater, Rockford, Ill. They made their first appearance last week in *The Hallroom Boys*. Mr. Adams, who was with Mr. Oliver four years ago when the latter had a stock company playing the leading Summer park theaters in the South, will assume leading roles. Mr. Buddy, late of Kansas City, will play character parts. Mr. Williams was a member of the Oliver company last season.

Mrs. J. A. DUMMER.

## NEW THEATER FOR DAVIS PLAYERS

**PROVIDENCE (Special).**—A new theater is to be erected on Smithfield Street for the Davis Players, as the Duquesne Theater, their present home, is to be torn down the coming Summer to make room for a large department store. It is reported that Mr. Davis's other enterprise, the Schenley Theatre, which he owns jointly with J. P. Harris, is to be devoted to recitals, concerts, lectures, etc., instead of theatrical attractions, as originally planned.

## ALBEE STOCK PREPARING FOR SEASON

**PROVIDENCE (Special).**—Manager Lovenberg, of the Albee Stock company at B. F. Keith's Theater, has been busily at work upon arrangements for the coming Spring and Summer season, and has already engaged Helen Reimer and Berton Churchill, now appearing with a Philadelphia stock organization, for character woman and leading man respectively. The announcement has been warmly welcomed by local theatergoers, as Miss Reimer and Mr. Churchill are two of the greatest favorites the Providence stage has ever had.

## HARRISON FORD AT BALTIMORE

Harrison Ford, late leading man of the Harlem Opera House Stock company, has been engaged as leading man of the Poll Stock company, Baltimore, succeeding Lowell Sherman. Mr. Ford opened his engagement Feb. 9 in *Brewster's Millions*. Mr. Sherman is resting for a brief period in New York.

Roy Gordon, also of the Harlem company, has likewise accepted an engagement with the Poll Stock company.

## FRANKLIN CLIFFORD IN PASSAIC

Following his success at the Whitney Theater, Brooklyn, Franklin Clifford is organizing another stock company in Passaic, N. J. Mr. Clifford has already engaged Jack White as director and Maude Atkinson as character woman, and is negotiating with Carol Arden, whose popularity in nearby Paterson would make her a valuable member of the company.

## MALLEY-DENISON COMPANY MOVES

The Mallely-Denison Stock company at Taunton, Mass., closed its engagement Feb. 14 after a season of very satisfactory business, owing to the termination of Mr. Mallely's lease. The Taunton company will be transferred to Newport, R. I., where it is expected to remain throughout the Summer.

## MANAGER IN LEADING ROLE

**EVANSTON, ILL. (Special).**—H. L. Min-turn, manager of the stock company at the



MR. WRIGHT HUNTINGTON.

Wright Huntington, one of the most successful actor-managers of stock organizations in this country, is a native of Connecticut who began his stage career on the Pacific Coast under the direction of David Belasco. This early training has been of inestimable value in Mr. Huntington's directing work, as evidenced by the appreciation of the theatergoers in whatever city he has played an engagement. At present Mr. Huntington is located at St. Paul, where he opened May 11, 1913, at the Metropolitan Theater. After a fifteen weeks' Summer season of splendid business he moved to the Shubert and there continued his triumphs in a recent production of *The Man on the Box*, in which he played the leading role. All house records were broken for attendance. In other seasons Mr. Huntington has

had successful stock companies in Youngstown, O., and Fort Wayne, Ind. Since his advent in St. Paul he has associated himself with L. N. Scott, and it is understood that additional stock companies will be organized under their joint management. Before assuming the managerial end Mr. Huntington held responsible positions under A. M. Palmer and Daniel Frohman, being leading man of the Lyceum Theater, New York, during the starring engagement of E. H. Sothern.

He appeared recently on tour in *The Gamblers*. It is Mr. Huntington's intention, however, to devote the rest of his professional career to stock productions, and those who know his abilities declare that in this intention stock is infinitely the gainer.

Phyllis Gilmore were seen in the leading parts. Irene Douglas, Pearl Ford, Minnie Stanley, George Carleton, James Harris, William Elliot were included in the cast.

J. LLOYD DAUG.

## HARRY W. McCABE AT KANSAS CITY

Harry W. McCabe has joined the Auditorium Stock Company, Kansas City, making his first appearance as Clint Harkins, the reporter in last week's production of *Get-Rich-Quick Wallingford*. Mr. McCabe has had fifteen years of stage experience, ranging from road productions and stock to a short engagement with motion-picture companies. He has also been a director of stock organizations. Two years ago Mr. McCabe was the leading man with the Keith stock company at Providence. He recently closed a successful engagement in stock at Lowell, Mass., to accept the offer of the Auditorium company.

## FLORENCE ROBERTS CLOSES

Florence Roberts closed her engagement with the Bainbridge Stock company at the Shubert Theater, Minneapolis, Feb. 7, in a splendid performance of her old role in *The Strength of the Weak*. Miss Roberts is the first star to appear with this company under their new stock star system inaugurated on Jan. 11 with Zana as the opening attraction.

## STOCK IN BROOKLYN

Payton's Lee Avenue Theater is again soliciting its old patronage, but this time under the management of Edwin F. Reilly, a Brooklyn newspaper man. The company includes players well known to local theatergoers. Florence Pinkney, a graduate of Erasmus Hall, has been engaged as leading woman. The initial offering was in the *Bishop's Carriage*, Feb. 9-14.

To celebrate Lincoln's Birthday, Manager MacCurdy, of the MacCurdy Players, selected *Uncle Tom's Cabin* as the offering at the Gotham Theater. Mr. MacCurdy and Louise Carter scored in the roles of Uncle Tom and Topsy, respectively.

Patrons of the Greenpoint Theater were treated to an excellent production of W. C. Masson's dramatization of David Copperfield. The title-role was given a masterly interpretation in the hands of Alfred Swenson. Pearl Gray, Nora Shelby, Malcolm Owen, Harry McKee, Bessie Warren, Francis Joyner were seen in congenial assignments.

A splendid revival of *The Middleman* was seen at the Crescent Theater. George Allison appeared as Cyrus Bleankara, while Leah Winslow was seen as the daughter, Charles Schofield, Joseph Eggerton, M. J. Briggs, and Isadore Martin were seen to advantage.

A week of capacity business greeted Dora Thorne, which was the attraction at the Grand Opera House. Noel Travers and



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Crescent, "  
Greenpoint, "  
Princess, Tacoma, Wash.  
Harlem Opera House, N. Y. C.

Washington Theatre, Detroit, Mich.

Orpheum, Newark, N. J.  
Poli, Washington, D. C.  
Poli, Waterbury, Conn.  
Broadway, Springfield, Mass.  
Gaiety, Hoboken, N. J.  
Alhambra, Stamford, Conn.  
Lyric, Allentown, Pa.  
Grand, Reading, Pa.

Lyceum, New Britain, Conn.  
Auditorium, Lynn, Mass.  
Savoy, Fall River.  
Colonial, Lawrence.  
Poli, Worcester  
Empire, Providence, R. I.  
Grand, Akron, O.  
Metropolis, N. Y. C.

Metropolitan, Cleveland, O.

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—Alan Dale, Dramatic Critic, The New York American

"No play has interested me like this play."

—Dean Koppel of Columbia University

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Evanson Theater, played the leading role in the company's recent production of Sherlock Holmes, giving an effective portrayal of the fascinating detective.

## ODEON STOCK CLOSES

The Odeon Stock company, which has been playing at the Odeon Theater, Newark, N. J., closed Saturday, Feb. 7. Edna Archer Crawford assumed the leading feminine role during the last week's production.

## STOCK NOTES

Teresa Dale, of the Broadway Players, Springfield, Mass., is convalescing from a serious illness that necessitated her absence from the cast two weeks. She returned to the cast week of Feb. 10 in The Man Who Owns Broadway. Miss Dale is one of the original members, being in the cast of the opening bill April 29, 1913.

The Thompson-Woods company, at Hathaway's Theater, Brockton, drew large houses in the week of Feb. 2, in Checkers. Mr. Howard was excellent as Checkers and Mr. Desmond made a decided hit as Push Miller. The other roles were ably rendered.

Announcement is made that the Theresa L. Martin company will open an indefinite stock engagement at the Odeon in Marshalltown, Ia., in March.

Jane Tyrrell, leading woman with the Huntington Stock company at Minneapolis, has been resting since she closed her season at Hot Springs, and will leave for New York this week.

Stanley De Wolfe, leading man of the Odeon Stock company, Newark, N. J., has been engaged by Howard Chase for the Passaic Stock company. Antoinette Crawford, ingenue, is also a new member of the organization.

Carl Daintree, comedian of the Gayety Theater Stock company, Hoboken, N. J., has been engaged by O. D. Woodward for the Riva Lang Stock company in Denver, Colo. This will be the fifth season Mr. Daintree has been under the management of Mr. Woodward.

Lillian Niederauer made a hit with a singing and dancing specialty in The Three Twins last week at Fall River, with the Malley-Denison Stock company. Trained for opera, Miss Niederauer has given several years to the necessary dramatic study to fit herself for an operatic career.

Prompted by the success which attended the production of the late Anthony H. Wills' Western play, The Lost Trail, at the Greenpoint Theater in Brooklyn, a few weeks ago, Manager Maloney is presenting

the play at the Crescent Theater this week. Margaret Campbell played Miss in Uncle Tom's Cabin with the McCurdy Stock company at the Gotham Theater, Brooklyn, last week.

Alfred Cross opened with the Calumet Players, Reading, Pa., Feb. 10, in Secret Service, playing the leading role.

Legal Robinson and Thomas V. Morrison are playing a special engagement with the Little Theater in Philadelphia, appearing last week in Come and Take Me.

Vernon Sheridan, ingenue, will join the MacCurdy Stock company next week. Constance Robinson is playing Virgie in The Littlest Rebel in Fall River this week.

The Grace Hayward Stock company presented at the Warrington Theater, Oak Park (Chicago), Illinois, last week The Littlest Rebel, with Marie Mitchell playing the girl part.

Stanley G. Wood, who has been with some of the best stock companies in the country, invites offers for stock engagements. Address The Mission.

## ACTORS' CHURCH ALLIANCE

HEADQUARTERS, LINCOLN SQUARE THEATER BUILDING

The February service of the New York Chapter will be held at Ascension Memorial Church, West Forty-third Street, near Eighth Avenue, on Sunday evening, Feb. 22, at 8 o'clock. The service will be conducted by the Reverend John Floyd Steen, rector and chaplain of the A. C. A. "Good Resolutions" is the title of the sermon to be delivered by the Reverend Henry T. Scudder, M.A., Vice-President of the New York Chapter; all members and interested friends of the Alliance are cordially invited.

The regular monthly meeting of the Board of Directors and the National Council was held at the headquarters on Thursday evening, Feb. 5. In the absence of the President (Ben Greet), Josiah C. Pumpelly occupied the chair. The reports of the Secretary and Treasurer were read and approved, and on motion it was decided to publish a quarterly magazine in the interests of the Alliance, to be known as the A. C. A. Record. The Editorial Committee is to consist of the Reverend Walter E. Bentley, Secretary, and Josiah C. Pumpelly, Augustus C. Heaton, W. B. Southwick, and Irene Ackerman.

After the usual routine business was transacted the Council adjourned. WALTER E. BENTLEY, Secretary.

## INCORPORATIONS

JACKSONVILLE, FLA. (Special).—The combining of interests of the Montgomery Amusement Company with other houses here and in several other cities was formally made to-day with the filing of the new charter of the Southern Investment and Amusement Company, with headquarters in the old company's offices here. The capital is increased from \$100,000 to \$250,000. The officers are: S. A. Lynch, president; G. C. Warner, vice-president; D. J. Prince, secretary; J. T. Alsop, treasurer. These officers, with Frank T. Montgomery and A. Marcus Endel, constitute the Board of Directors. E. O. USDMANN.

The regular meetings of the U. T. A. will, from now on, be held on the third Monday of every month, at the usual time and place. All members are expected to attend punctually.

## GEORGE ALISON

Leading Man—Crescent Theatre Stock—Brooklyn

## HARRY J. LELAND

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## JULIAN NOA

LEADING MAN, Gayety Theatre, Hoboken, N. J.

## MAUDE LEONE

STOCK FEATURE

Empress Theatre, Vancouver, B. C.

Madame Sherry—Maude Leone heads the cast at Empress Theatre. She presented a charming feature, and was as well as the average musical comedy cast. Perhaps her most effective number was the "Lullaby" song with its surprising costume change and pretty dance, and she also sang a hit with the striking song, "I'm All Right"—Judy Preston, Vancouver.

## LILLIAN RHODES

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## QUALITY ON STAGE

Lord and Lady Sholto Douglass Coming in Sketch of Their Own

Lord and Lady Sholto Douglass, the former the son of the Marquis of Queensbury, his wife remembered in San Francisco music halls as Loretta Mooney, will return to America with a Civil War sketch, of which Lady Douglass is the author, and in which they will jointly appear, says a London cablegram.

Lady Sholto Douglass played the Widow Ching in the London production of The Yellow Jacket, under the name of Laura Leslie. Lord Sholto was reported murdered three years ago, when in reality he was alive and in the tobacco business in Spokane, Wash., which he gave up eighteen months ago, returned with his wife to England, and succeeded in securing for her a London stage engagement while on the ship which carried them over. The couple have been man and wife for twenty years.

## DISLOCATES SHOULDER

Lou-Tellegen, Badly Hurt, Keeps on Playing His Part

Lou-Tellegen, leading man in Maria Rosa, now playing at the Longacre Theater, while hastening from a taxi to the stage door on the afternoon of Feb. 11, slipped on the pavement and dislocated his right shoulder. A doctor was summoned, the joint was slipped back into place and the arm bandaged to the body. In this condition the plucky actor went on and played a matinee performance, which he followed by another at night, refusing to let a little thing like a dislocated shoulder interfere with his daily and nightly routine. It may be days before Mr. Tellegen will regain the use of his arm.

## ACTRESS ANNOYED

Miss Boswell Seeking Impersonator to Stop Use of Her Name

Des Moines, Ia. (Special).—Hazel Boswell, a member of the National Stock company in Washington, is greatly annoyed over the antics of some one who is using her name and has been reported in a number of papers in the Middle West, among them the Register and Leader of this city to have been arrested in Omaha, charged with annoying two young men by having taxis, doctors, undertakers and various other persons and things called to their homes without their orders.

Wherefore Miss Boswell, who is a Des Moines girl, and who was annoyed while on a visit at home with her parents last summer by some one who wrote several letters to gentlemen using her name, declared that matters had gone far enough, and that she would leave no stone unturned in her efforts to find the cause of the confusion of identity and if possible stop it.

## ST. CLOUD'S NEW THEATER OPENS

St. Cloud, Minn. (Special).—The new Davidson Opera House opened its doors for the first time on Jan. 30 before a fashionable and enthusiastic audience which crowded the theater to capacity. Florence Roberts and the Bainbridge Players, from the Shubert Theater, Minneapolis, in Sham as the special attraction, delighted the immense audience. Governor Eberhardt, accompanied by several State officials, occupied a box, the Governor making one of his characteristic speeches between the acts. In the new Davidson, St. Cloud can boast a really up-to-date and metropolitan theater. The seating capacity is 1,000; the seats are large and roomy. The decorations are tasteful and artistic, the predominating colors being a light cream and tan

## THE CALLBOY

YOUR CHARACTERS.  
"I thank you all," thus spoke the star.  
"For your reception kind!"  
I'm stranded here, I've traveled far.  
With you alone in mind.  
My heart is touched that you request  
A curtain speech to-day.  
Impromptu stuff is not my best.  
But, since you ask, I'll say!

"Your praise in truth is quite deserved—  
I'm all you think and more—  
I am the one whom fame reserved  
Her choicest laurels for:  
My personality is such  
'Tis me to write for me.  
My company would not be much  
Were I not here, you see."

"You will be glad to know that I  
Your taste appreciate—  
Keep on and maybe bro-and-bro  
I'll look another date.  
Again I thank you all.  
As modestly I've said—  
Then someone let the curtain fall  
And hit him on the head."

The foregoing pathetic lyric is not necessarily recommended for incorporation in the list of recitations perpetuated by the public schools. It may not even attain immortality in Messrs. Dick and Fitzgerald's justly celebrated library of elocutionary efforts. But the claim is made that there might have been a foundation of fact. Its thrilling climax brings to mind anyhow, an actual experience of which the writer was a witness in the career of one of our foremost legitimate tragedians, long since passed from this sordid sphere. Never accepted at his true worth in the metropolis, he was nevertheless immensely popular in the widely distributed territory familiarly and tenderly known as "the tall timber," whence he returned season after season with a very respectable profit. Curious players wishing to know just how many one-night stands there were in these United States used to sign with this grand old actor and visit innumerable towns unknown to the "Guides" of Bullinger or Cahn, unfound on any railway map.

In some such unassuming burgh it was my fortune to be one night in the long ago, and there to attend the tragedian's presentation of a Shakespearean play. His own work could not have been more masterly, more painstaking, more sincere, had he faced the best audience in New York instead of half a house in the wilderness. Between acts I introduced myself to his manager, who was nervously pacing the lobby of the town hall, watch in hand.

"I wish that the old man would hurry it up," said the manager. "If we don't make that 1 A.M. train, we miss the next stand sure."

"Train!" I exclaimed. "No train hits here!"

"That's it," he replied. "We go by wagons to B— over the mountains, and if we fail to get that train there we'll never make connections for to-morrow night's date. The company are cutting and hustling all they can, but the old man wouldn't agitate his performance for nothing." And so it was. The reckless haste of everybody but the star became more and more apparent. Speeches, even entire scenes that did not involve the stellar role, were mercilessly cut or slashed. No one thought of any costume change not absolutely necessary. Stage hands caught the infectious haste and intermissions waxed incredibly short. Still the grand old man, seeming utterly oblivious to all this excitement, slighted not a line nor hurried a single scene. Before the last act I met the manager again. He was positively feverish.

"We'll just about make it," he gasped, "by a race for life. One little needless delay and we're lost."

"Your star isn't worrying apparently," I ventured.

"Not he!" was the answer. "No use to talk to him, either. Has an idea that these yokels' money ought to buy as much as a Broadway crowd's." He rushed back to expedite packing up. The final curtain fell amid genuine applause, big, considering the audience. Every one dashed from the stage except the star, who held his pose. The applause continued. He commanded the local stage-manager to raise the curtain. Up it went. He bowed repeatedly to increasing enthusiasm. Some one cried "Speech!" and he began slowly, thoughtfully, with infinite dignity and absolute composure. His own manager, jumping up and down in the wings, screamed to him to desist, but was unheeded. The speech promised to develop into a lecture. The manager, in sheer desperation, seized the ropes, lowered the curtain—just grasping "the old man's" nose—leaped upon the astonished star, bundled him in an overcoat, and carried him bodily out of the stage door and into the waiting wagon, wherein the company already huddled.

"Go ahead!" shouted the perspiring manager to the driver. "Lick your horses!" Or rolled the unwieldy vehicle, squeaking and creaking. The eminent tragedian calmly removed his wig and smoothed his own spare locks.

"That, at least," he remarked serenely, "was an intelligent audience."

"A certain person who shall be nameless," confided the comedian stiffly, "has canceled her engagement to marry me."

"Why not call her," queried the sympathetic soubrette, "an uncertain person?"

"Yes, I'm better," sighed the patient patient, "but the doctor says I may never be able to act again."

"Your condition, then," mused the heartless visitor, "is to be described as nearly normal."

THE CALLBOY.

LILLIAN MORTIMER,  
As Betsy in Her Latest Comedy Hit,  
"Betsy Bobbins."

## VETERAN RETIRES

Will J. Davis, of Chicago, Closes Career of Forty Years

CHICAGO (Special).—At a banquet given in his honor by the Forty Club in Chicago recently, Will J. Davis, the veteran manager of the Illinois Theater, this city, announced his retirement from the theatrical field after forty years of strenuous work, on the eve of his seventieth birthday.

In explanation of his retirement, Mr. Davis told the reporters: "This is a very mechanical age. But no one can tell me that the return to the public is as satisfying as it used to be. To have their hearts touched the theatergoers must clearly see the faces of the actors and must hear their voices. Only across the footlights, in that way, can real emotions be depicted. And the performers themselves are becoming mere puppets. If they stay in the legitimate drama they are forced to accept parts that they care nothing about—as in the sex dramas that are springing up and flourishing, apparently, like the green bay tree. The moving pictures, too, are taking many of the 'stars'."

"But," continued the veteran, "these moving picture people have the money and they are willing to spend it. Of course, they will get the best actors and actresses to be had. It is the same in all lines. Money or later some power and more modern ideas are injected into them—for the worse, many of us think—and some one else begins to make the money."

"The world is too mechanical. Wherever we go we see the wheels turning."

## HOSPITAL FOR STAGE FOLK

Movement Organized in Chicago to Erect \$100,000 Building

Chicago is going to erect a hospital for members of the theatrical profession, on the site of the old American Hospital, at Hoyne Avenue and West Monroe Street, the coming Spring, according to the plans of the American Theatrical Hospital Association, organized at a dinner in the Hotel Sherman on the night of Feb. 8.

The building is to cost about \$100,000. Dr. Max Therkel will be in charge of a staff of forty physicians of the institution, and the funds for building and maintaining it will come from members of the theatrical profession throughout the country and from those philanthropically inclined.

The officers chosen to carry on the work are: President, Charles E. Kohl; vice-president, Aaron Jones; secretary, Charles Andrews; governors—Adolph Marks, E. S. Morse, H. Warren, and S. J. Andelman.

Among the after-dinner speakers were Judge John P. McGorty and Charles N. Goodnow, Adolph Marks, Charles Andrews, Aaron Jones, and Dr. Max Therkel.

## "PRINCE KARL" REVIVAL

Richard Mansfield's play of Prince Karl, by A. C. Gunther, is to be presented by J. Douglas Wood at a special performance at the Mayhouse, on the afternoon of Feb. 24, with a notable cast, for the benefit of the History Club, of which Mrs. A. Barton Hepburn is the president. It will be the first presentation of this play in New York since Mr. Mansfield was last seen in it, when it scored a notable success.

Cecil Butler, for many years Mr. Mansfield's director, will stage the revival.



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St. Cloud, Minn.

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## FROM PHILADELPHIA

**Song Birds in Competition.**  
**Burlesque Circuit Active.**  
**Orpheum Stock in Latest Plays.**  
**Good Music in "Midnight Girl."**  
**"Within the Law" Nears Close.**  
**"Come and Take Me" Well Liked.**

PHILADELPHIA, Feb. 17 (Special).—There were two changes of bills this week at the local theaters. Edgar Selwyn's latest farce, *Nearly Married*, featuring Bruce Mahan, opened at the Garrick with the original New York cast. Ever since *The Country Boy* all of Selwyn's plays have been very big in Philadelphia, although this is the first one that has not been produced at the old Walnut. Another reminder of when that old theater was in its heyday is at the New Broad this week, when *The Poor Little Rich Girl* was produced in its return engagement in Philadelphia.

Donald Brian in *The Marriage Market* is doing a very big business at the Forrest and will close the end of this week.

At the Lyric *The Midnight Girl* is holding forth. It is bright with music which many consider of a higher caliber than is ordinarily found in musical plays.

Within the Law still has a hold on Philadelphia audiences, though it is in the last lap of a long run at the Adelphi.

Popular prices shows are doing a big business at the Walnut, where for this week a melodrama of a popular nature, *The White Slave*, is the attraction.

Imbued with the idea of really producing plays of great merit at the time when these plays are well known and talked about, the Orpheum Stock company has presented *The Man Inside*. This drama when recently produced in New York was the subject of much discussion, owing to the celebrated murder trial in which the playwright recently took part. The Orpheum Players at the Chestnut Street Opera House played their parts with a great deal of ability, and capital portraits were contributed by Ralph Penley, Lynne Overman, Bertie Churchill, Adelaide Kelm, John Geary, and George Barber.

*Come and Take Me*, a bright little farce written by the Landman Brothers, is playing to big houses at the Little Theater.

There was a competition of song birds last Tuesday night in Philadelphia which proved very interesting. Tetramini made her only appearance in Philadelphia at the Academy, while the same evening Caruso in *Tosca* sang at the Metropolitan Opera House.

The burlesque circuit has begun to widen its activities. Columbia Amusement Co. is in Philadelphia, and has added to its group the Gayety and is seeking another house here, which, it is rumored, will be the National.

The Pen and Pencil Club held their annual Night in Bohemia at the Bellevue Hotel, the talent being composed of all the leading stars in town.

## FROM BOSTON

**Forbes-Robertson Bids Farewell**  
**After Highly Successful Stay.**  
**Boston Opera Changes Policy.**  
**500 Times of "Way Down East."**  
**Craig Title Contest Next Week.**  
**"Within the Law" Arrives.**

Boston, Feb. 17 (Special).—For his last appearance on the Boston stage Feb. 14, Forbes-Robertson played a mixed bill; the first act of *The Fugitive* of the Third Floor Back, the fourth act of *Mike* and the second scene of act three of *The Light That Failed*, and the three scenes of the fifth act of *Hamlet*. There was a packed and enthusiastic house. At the close of the programme Robertson was called forth to make his valedictory to Boston. His valedictory was a most interesting and well timed, and a pleasant thing about Boston audiences, paid a tribute to the influence of the Boston Symphony Orchestra, expressed the hope that Gertrude Elliott's future work on the stage might be considered by the public a continuation of his own, and, as usual in his speeches, voiced his feeling of optimism as to the development of an American drama and as to the state of the theater in general. "The actor of to-day has to work much harder than in former years," he said. "The competition is far greater and actors are chosen more and more from the educated classes."

Forbes-Robertson's three weeks' stay at the Shubert, ending Feb. 14, was an extraordinary success. The first night or two a vacant seat might be seen here and there in the back of the house, but afterwards even standing room was at a premium. Robertson's gracious personality and consummate art seem to have aroused the unresponsive Boston public for once. The only untoward incident of the engagement occurred at one of the *Hamlet* performances. The king was sick, and so was his understudy. In consequence the part was read, and the effect was an appeal to the "W.-K. American sense of humor." There was quite a bit of audience amusement toward the end of the play. Robertson made a rather tart speech of explanation, after which the mirth subsided.

The Boston opera announces a radical change in policy. After this there will be a season of only twelve weeks instead of eighteen, as at present. The new season will not begin until January, thus avoiding the holiday weeks. Though the season will be shorter, the number of operas presented each year will be increased to twenty-four. Each opera will be given twice, the performances being divided into two series, the Monday and Friday bills being identical and similar with Wednesday and Saturday. The new arrangement accomplishes two important ends: over-repetition will be avoided and the new short season will concentrate expenses and public support, and together with the Spring season in Paris will, it is hoped, put the opera on a self-supporting basis.

There were a number of changes last night. *The New Henrietta*, with its four-star combina-

tion of players, came for two weeks to the Holis street; *Within the Law*, with Jane Cowl, to the Majestic for a long run; Raymond Hitchcock, *The Beauty Shop*, to the Tremont; and *The Wedding Night* (which used to be Oh, Bay!) to the Shubert.

Other bills: Plymouth, Under Cover; Park, *The Argyle Case*; Boston, *Way Down East*; Colonial, *Richard Carl* and *Hattie Williams* in *The Doll Girl*; Cort, Joseph Danter in *When Drama Comes True*.

The John O'Connell company at the Castle Square is this week doing *Step Thief*. Next week Mr. O'Connell will produce the ensemble play, the best title for which is to win \$100. Each person buying a ticket will receive a blank on which to record his choice the following week. If the play lives that long, it will appear under the winning title. The new piece is a farce.

The new piece for the Toy Theater will be built on Dartmouth Street next to the Pierce Building. Douglas M. Flattery, whose last theatrical enterprise hereabouts was the Cambridge Theater, is co-operating with Mrs. Lyman Gale, the Toy's manager, in raising the funds.

Some of the critics are exhibiting mild chagrin over the exploit of *Red Copper* Morris in inventing "Lawrence Halls" as the author of Mr. Morris's play, *Under Cover*, produced on Christmas at the Plymouth, and playing there to big houses ever since. This Lawrence Halls it was said, was a young reporter in Chicago, and at least one scribe at once saw evidence in the play of a reporter's experience and views of life. The piece is in a fair way to last out the season at the Plymouth.

*Way Down East* has its five hundredth performance in Boston at the Boston Theater last night. Frank Bell and Jane Millard, still in the company, were in the cast when the play was first given here, about eighteen years ago.

Endorsed Christians and the Irving Place company have come over to give one performance of *Faust* this afternoon at the Shubert, under the auspices of the *Bostoner Deutsche Gesellschaft*.

FOSTER ISAAC.

## FROM WASHINGTON

**"Madcap Duchess"—A Favorite.**  
**"Wedding Night"—A Decided**  
**Improvement on Original Form.**  
**Margaret Anglin Welcomed.**  
**Ruth Chatterton Coming Feb. 23.**  
**Change of Policy at Academy.**

WASHINGTON, Feb. 17 (Special).—The *Madcap Duchess*, with Ann Swinburne, achieved distinct honors at the Columbia Theater during the past week before large audiences. The opening night was a big starter, the occasion being a benefit for the Georgetown University Hospital, with a college audience thoroughly enthusiastic.

Julian Mitton in his new play, *The Orinoline Girl*, is the current week's attraction. Mrs. Fiske follows in *Madcap Duchess*.

*The Wedding Night*, revived and strengthened in book, lyrics and musical score since it was originally produced on Oh, Bay, pleased strongly. The chief players, Taylor Holmes, Walter Jones, Joseph Herbert, Richard Temple, Clara Palmer, Cecil Cunningham, Alice Johnson and Jefferys Lewis, are better placed in the present presentation, and are individually more successful.

A big welcome is extended this week to Margaret Anglin, a star about from the local stage. She appears as *Vivia* in *Twelfth Night*, *Hosanna* in *As You Like It*, and *Katherine* in *The Taming of the Shrew*. Washington's Birthday week will witness Shaw's *Fanny's First Play*.

*Step Thief*, with an excellent company last week at the National, was one of the interesting comedy successes of the year. The current week's attraction is Oh! Delphine, which tested the capacity on its Monday night commencement.

At the National, Washington's Birthday week will be seen a new star in the person of Ruth Chatterton, who will appear at the head of a notable cast in *Klaw and Erlanger's* production of *Daddy Longlegs*. Henry Miller will have full managerial control and direction.

Frances Neilson was extended most favorable notices during the past week for her artistic portrayal of the role of *Lady Rabbie* in the stock presentation of *The Little Minister* under Edwin E. Cartie's direction. It was a splendid week, and the *Poll Players* merited the praise extended.

The Academy of Music, for years the home of melodrama and first-class road attractions at popular prices under E. D. Stairs's direction, has changed hands, and bears now the name of the Orpheum Theater. Tom Moore, the well-known motion picture manager, now conducting the successful Garden Theater, has concluded a long term lease with the owners of the property.

The current week, preparatory to the introduction of *randevu*, and the changes and improvements planned. *The Battle of Waterloo* in pictures is offered.

A performance of *Madame Butterfly* by the Chicago Grand Opera company, under T. Arthur Smith's local direction at Poll's was a notable artistic success.

Keith's excellent bill for the current week presents as features *The Green Beetle*, *Ray Cox*, *James L. Lasky's The Beautiful Tyne*, *Andale's Ecological Circus*, and *The Christain Caucasian*.

The Newman successful *Travel Talk* of five-week Sunday and Monday double course concluded the season Monday afternoon, Feb. 16, with Vienna at the Columbia Theater.

JOHN T. WARD.

## FROM BALTIMORE

**Musical Comedies Draw Well.**  
**Raymond Hitchcock Triumphs.**  
**Mrs. Fiske at Academy March 16.**  
**Burlesque at the Old Holliday.**  
**Capacity Houses Aroused by**  
**"Damaged Goods"—Play Appeals.**

BALTIMORE, Feb. 17 (Special).—Musical comedy reached a new peak last week, and as usual, both the Academy and Ford's houses were packed into the box-office. Baltimoreans are extremely partial to this style of entertainment. Raymond Hitchcock and *The Beauty Shop* proved to be three-quarters Hitchcock, and one-quarter of Pollack and Wolf, and without the faintest

comedian the play would lose much of its appeal. The makers of *The Red Widow* have not achieved as happy a result in Mr. Hitchcock's previous vehicle, though it is most entertaining and attractive. Hitchcock is as funny as ever. Most of the second act is given over entirely to him, for his particular style of fun-making. The company in good, three members being worthy of special mention for their work. Young Joe Herbert, Marion Manning and Anna Orr do wonders in carrying this piece to success, especially the latter, who displayed an attractive personality and danced and sang delightfully.

Oh! Delphine entertained good houses at the Academy all week, and secured a word of praise in passing for sending the original company on tour intact, a rather unusual occurrence, but one which pays double in the long run, and works to their own advantage. The play offered here is what the play was about hereabouts—namely, the discussion that *Damaged Goods* did on its first local appearance with Richard Bennett and company. The engagement opened at the Academy on Monday night before an audience which filled the playhouse to the top. It was probably the most interesting and cosmopolitan gathering seen at any playhouse this season, as it embraced many noted professors and physicians from the Hopkins University, prominent society folk, members of the police commission, and a host of local theatergoers and sensation seekers. The audience on Monday night received the play with mixed feelings, and from the attitude of some it was easily discernible that they did not have the slightest idea as to what the play was about hereabouts—namely, the discussion that *Damaged Goods* did on its first local appearance with Richard Bennett and company. The engagement opened at the Academy on Monday night before an audience which filled the playhouse to the top. It was probably the most interesting and cosmopolitan gathering seen at any playhouse this season, as it embraced many noted professors and physicians from the Hopkins University, prominent society folk, members of the police commission, and a host of local theatergoers and sensation seekers. The audience on Monday night received the play with mixed feelings, and from the attitude of some it was easily discernible that they did not have the slightest idea as to what the play was about hereabouts—namely, the discussion that *Damaged Goods* did on its first local appearance with Richard Bennett and company.

The production of *The Thief* by the *Poll Players* placed to the credit of that organization one of the best all round performances of the season. *Twelve Women*, managed by the management for the week to replace Lowell Sherman, must be congratulated on his really exceptional performance in the role made famous by the late Kyrie Bellows. Grace Huff was decidedly at her best. To her credit let it be stated that at no time during the season has she given as convincing and finished a performance as was witnessed last week. The remainder of the company acquitted themselves with credit, especially in *Correct*. *Brewster's Bird* proved interesting as it will serve to introduce the new leading man, Harrison Ford.

*Step Thief* opened a week's engagement at Ford's on Monday night to a well filled house. Mary Ryan and Percy Allen were seen in their original roles. Week of Feb. 23, *Forbes-Robertson* in repertoire.

The Chicago Opera company sang *Die Walkure* at the Lyric Feb. 13. Another good-sized audience heard the opera. The new conductor, Winterhagen, made his first appearance in Baltimore, and gave a sympathetic reading of Wagner's beautiful score.

Mr. Dean, the popular manager of the Academy, has just announced that Mrs. Fiske will make her appearance at the house in a number of years, in a production of Mrs. Sumner's *March 16*, which has never been seen in Baltimore. The Academy will also offer Julian Mitton in *The Orinoline Girl* Feb. 23. The *Poll Players* of 1913 March 2, and *The Doll Girl* March 9.

The popularity of the Newman *Travel Talk* has proven so great that the management of the Academy has decided to give two extra lectures Feb. 27 and March 6.

According to the great delight of hundreds of music lovers, are now able to state definitely that *Madame Schumann-Haack* will give her postponed recital at their theater on the afternoon of March 6.

According to the management made last week, another page in the illustrious career of old Holliday Street Theater will be added to its history next season. The Columbia Amusement Company has just taken a lease on the house, and next week it will be opened in conjunction with the Gayety, playing the No. 8 comedies.

Meiba and Kuehlik will be heard in a joint concert at the Lyric Feb. 10.

The fourth concert of the Boston Symphony Orchestra will be given at the Lyric Feb. 18, with Elena Ysa Ysa as soloist.

Frank McIntyre was a guest of the Knights of Columbus at a supper tendered him on Friday, Feb. 13.

## QUINCY

The *Girl of My Dreams* played a return engagement at the Empire Hippodrome Feb. 8 and again drew large and well-pleased audiences. Manager Busby is having good success with the famous picture, and is now showing motion pictures which he is featuring at the Empire Hippodrome every week.

At the Bijou *The Girl Question* played to big houses the first half of the week. *Little Miss Mopp*, which was booked at the Bijou for last week, was forced to cancel engagement owing to the sudden illness of the leading comedienne, Miss Galvin. Manager McConnell was very fortunate in securing a very clever understudy bill to take its place. With the *Gun Bar* Minstrel show, which played a recent engagement at the Bijou, were several well-known minstrel men including Charles Gano, James Stewart, and Eddie Ahera. Stewart while here visited with his old friend Frank Jenkins, manager of the Newmarket Hotel. Stewart and Jenkins were ballad singers in Beach and Bowers's Minstrel co. twenty years ago.

The picture houses all report big business. The Star Theater broke all records with *Uncle Tom's Cabin* film and was soon in position to bring this picture back for a return date. The Star also announces that they have made arrangements to run the entire series of the *Kathryn* picture. The first series will be shown Feb. 21 and one series will be shown every week thereafter. Finkelman and Morant, managers of the Gem and Savor houses, announce their new family theater will be ready to open within a short time. This will be one of the handsome picture houses in the city, will have a seating capacity of about 500 and will feature Universal films.

Manager McConnell, of the Bijou, is spending a few days in Chicago, booking attractions for his popular playhouse.

## ST. PAUL

In spite of sub-zero weather, in spite of the fact that the play had been presented here on two previous occasions, the *Hunters* Players played to the usual S. P. O. business with *The White Sister* at the Shubert Feb. 8-14. Irene Sumner enacted the title role, Albert J. Bar-

rett appeared as the young captain, and Duncan Forrester played *Harold*. What happened to Jones Feb. 15-21.

Mutt and Jeff in Panama, with Ben Grissell and Martin Hinkle, was the Metropolitan attraction Feb. 8-14. *For My Heart* Feb. 15-21.

While David Blumkin was the headliner of the Orpheum Feb. 8-11 and *Olga* Feb. 12-14, there were a number of changes in the supporting bill which were very much in order, notably Nan Halperin, S. Miller Kent, and Joe Welch. At the Wednesday matinee Blumkin sang Poe's "The Raven," the music of which was composed by Arthur Berns, a St. Paul local.

Charles and Carlton, Mc— and Addie, and Lewis Shank were prominent at the Empire. The Grand had the *Dreamland Burlesque*. Wilhelm Bachus was soloist at the eighth regular concert of the St. Paul Symphony Orchestra at the Auditorium Feb. 10.

JOSEPH J. PRIEST.

## NEWARK

**Burlesque Circuit Active—The Carlton to House This Class of Attractions**

The New Henrietta, with the big favorite, William H. Crane, Douglas Fairbanks, Amelia Bingham, and Patricia Collins, was presented at the Newark Feb. 8-14 to well filled houses.

At Bay, with Carrola Horne and Guy Standing, was presented at Shubert Feb. 8-14.

The *Brownie Story* to give a splendid performance of *The Five Frankforts* at the Orpheum Feb. 8-14. Owing to the illness of Miss Brownell, Mabelle Estelle played the leading role in her usual delightful manner. *Oliver Brown* gave a fine performance of *Jack*. *Charles Wade* played *David* as *Frank Grady*. *Cavalliere* *Montana* was given at *Proctor's* Feb. 8-14 to well pleased houses.

*Madison* *Harry* and co. were the headliners at *Kemper's* Feb. 8-14.

Efforts are being made by the new *Proctor's* when the opening of the Columbia burlesque circuit, to arrange with William Fox, of New York, that the Carlton Theater once more be turned over to burlesque attractions, beginning next fall. The Carlton Theater is now showing photographs, but was for many years a burlesque theater under the names of the *Gayety* and *Waldman's*. If the efforts of the *Proctor's* were not successful, the nearly completed Grand Theater at Market and Halber Streets will be taken over as a burlesque house.

Not long ago the two big burlesque wheels—namely, the Columbia and *Proctor's* circuit—were merged, and as a result the *Gayety* Theater was eliminated for the new *Miner's* burlesque Theater in Washington Street. Now the big circuit has proved to be such a troublesome burden that the Columbia Amusement Co. has reduced its house to thirty-six. The seven theaters eliminated from the wheel formed an independent organization known as the *Proctor's* Circuit. The new wheel intends to secure a foothold in the important cities in this section of the country.

GEORGE S. APPELBAUM.

## SALT LAKE CITY

Mutt and Jeff in Panama at the Salt Lake Theater Feb. 8-7 proved a light-weight attraction, both as to quality and box-office results. Robert Palmer Scott pictures week of Feb. 8, *Kismet* week of Feb. 14.

At the Utah Theater, Willard Mack's *Study* on *struck a bonanza* in Uncle Tom's Cabin week of Feb. 1. *Loon McHenry* as *Uncle Tom*, *Harry Moore* as *Ben*, *Arthur M. Moore* as *Mark*, and *William* as *Tommy*, were each well worth mention.

Catherine Courtney, who was well remembered here from her season in stock, received much attention at the Orpheum week of Feb. 1. *Norbert*, the soloist who sings, was extremely popular, as was also *Captain Courtney* in *Crime* *Crime*. The Garrick presented *The Little Lord* week of Feb. 1 to fair business. The co. gave a very excellent performance. The fact that this house has been so long closed, certainly a vital receding.

The *Merandini Trip* at the Empress week of Feb. 4 proved popular. "Prince Vior," the educated monkey, pleased the children. *Joe Maxwell's* playlet, *A Night in a Police Station*, was well received. *Mary Dorr*, also on the bill, failed at the end of her act, and the house was disappointed.

G. S. JOHNSON.

## FALL RIVER

The *Malley-Danion* co. presented for the first time in this city *Step Thief* Feb. 8-14, with Carolyn Roberts as Nell and Gus A. Ford as the part of Jack Downan, and as usual they gave a fine performance. The other members gave excellent support. *Mary Howard* made her first appearance with the co. Feb. 9, and made an excellent impression. The performance was perfect and the co. has done nothing better this season.

Barry Hicks Players presented at the Bijou week of Feb. 8-14 *The Three Musketeers*, with Corrine Castwell as Dora Thorne, *Maxwell Driscoll* was well cast as *Bonnet Braker*, *John Charles* made his first appearance with the co. Feb. 8 as leading man.

The *Loon McHenry* Players presented for the first time in this city *Step Thief* with good success. The production was one of the best of the season.

Mrs. L. M. Ross, wife of Manager Ross, of the Academy of Music, and a member of the Boston Grand Opera Co., made her first appearance in this city Feb. 10 with a co. from the Opera House, and scored a great success. Mrs. Ross is a great artist.

All the local theaters are doing a wonderful business, the picture theaters turning many away at every performance.

W. F. GUN.

## HARTFORD

The *Rule of Three* drew quite well at the *Parson* Theater Feb. 13-14.

The headliner at Poll's Theater week of Feb. 9 was Fred J. Ardath and co. in the rural comedy *Hiram* on the Farm, but the real hit of the bill was made by *Poster Ball* and *Ford West* in *Uncle Tom's Cabin*.

The Hartford Theater drew capacity houses with William Law and co. headlining for the first half of the week, and *Fanny*, a musical comedy sketch, the second.

*Harvey O'Connor* has let it be known that his comedy white slave play, *The Slave*, will have Hartford, and has also indicated that he would be well informed, to a certain extent, about the photographs shown at the various picture theaters in order to make sure that nothing objectionable to chaste.

These facts were brought out by the advertising for exhibitions at the Star Theater of the World Special Film Corporation's production of *The Voice of Nature*, which is claimed to be a white slave drama. The Mayor thought the play very suggestive, but, upon being shown the first of the photographs, decided to reserve comment until he has seen the film.

LAWRENCE SHAPIRO.



## BILLBOARD CRUSADE

Alderman Curran Introduces Ordinance—State Legislation Also Likely

In the lively movement in New York city and Albany against billboards, Henry H. Curran introduced in the Board of Aldermen, Feb. 10, an ordinance to bring all billboards under the strict supervision of the Building Department. The ordinance was drawn with a special view to limiting its restrictions to the powers granted to the Board of Aldermen in enacting building and sanitary codes, thus avoiding the danger of reversal in the higher courts.

Meanwhile the Billboard Commission will send to Albany a bill to permit New York city to tax its billboards, just as any other property is taxed, in proportion to its value as a revenue producer. Also it is proposed to submit a resolution calling for a constitutional amendment which will permit the general regulation of billboards on the ground that private property owners should not be allowed to erect signs which offend the eye and destroy the slightness of the landscape.

No fence, sign, screen, billboard, bulletin, roof sign, sky sign, electrical sign, advertisement, or any other like structure, supported wholly or in part by any framework, posts, uprights, brackets, or braces, whether upon the ground or over or above any building or structure or otherwise, shall be so constructed or maintained as to be or become insecure or in danger of falling; or so as to interfere with free ingress to or egress from any building or to or from its roof; or so as to be a source of fire escape, fire ladders, or scaling ladders, or with the use of any roof in the fighting of fire; or so as to be in danger of falling; or so as to collapse in case of fire; or so as to increase the danger from fire or obstruct the ingress of hose or playing of water upon or across any roof in case of fire; or so as to invite or give special opportunity or concealment for crime, vice, nuisance, litter, unsanitary conditions, or violations of law or good order; nor shall any such structure be erected or maintained of such a size or character as shall reduce or injure the value of real estate in its vicinity.

## "MARIA ROSA" AN OPERA

Victor Herbert May Put Libretto by Wallace Gilpatrick and Guido Marburg to Music

It is said that Victor Herbert has acquired the operatic rights to Angel Guimera's play, *Maria Rosa*, as given in this country in the translation of Wallace Gilpatrick and Guido Marburg. Whether or not the translators will write the libretto has not yet been decided.

Maria of the Lowlands, another play by Angel Guimera, was chosen as the subject of an opera by Eugen d'Albert. Under the name of *Tiefand*, it won much success in Germany. It has been presented at the Metropolitan Opera House in this city and is soon to be sung in English at the Century Opera House.

## LAWRENCE IRVING BEGINS TOUR

St. John, N. B. (Special).—Mr. and Mrs. Lawrence Irving and their English company landed at St. John, N. B., from the White Star liner *Ticonderoga*, Feb. 6, to open a trans-Canadian tour at Montreal, producing *The Unwritten Law* (Russian), *The Typhoon*, *The Importance of Being Earnest*, and *The Lily*. In the company are Viola Compton, Nell Carter, Clifford Bown, Claude Allister, Cyril Berry, Lionel Graham, Henry Crockett, Shas Porrett, Alice Howe, Hereward Knight, Ivan Leslie, Alice Howe, Mrs. Harold Neville, Alfred Rivers, Tom Ward, Ichiro Hirai, and Kakiyira Sumogi. Among the cities visited will be Ottawa, Toronto, Winnipeg, Edmonton, Calgary, and Vancouver.

## A SCHOOL OF EXPRESSION

Too little importance is nowadays attached to the educational requirements of aspirants for the stage. In one way or other the actor or actress must acquire technique and control of the speaking voice. These essentials to dramatic success are brought out much sooner and to greater advantage under the tutelage of experienced teachers than by the hard road of taking super's parts in inferior productions, sometimes of questionable character. Much of what would otherwise have been promising material is lost in the distressing struggle of inexperience to survive the "going through the mill" process. Every young student is advised to come to the stage prepared. Managers are quick to recognize real ability, all stories to the contrary notwithstanding.

That the New York School of Expression has fulfilled its title, is a fact which all who have come into association, can testify. Mr. F. Forman Smithwick, president of the institution from 1906 till his death in 1908, built for it a reputation of enduring quality. His successor, Mrs. Charlotte Sully Froese, maintains the high standards set in the beginning. Graduates of the school are frequently met with upon the professional stage. A recent incident illustrates what efficient teaching can accomplish. From one hundred and fifty applicants for a position in Viola Allen's Shakespearean company, a stu-

dent of the New York School of Expression was chosen, chiefly on account of clear diction. Monthly recitals are given at the home school on West Fifty-seventh Street, the next, an evening of Shakespeare, occurring on Wednesday, March 25.

## FREDERICK BOND DEAD

Frederick Bond, the well-known actor, died Feb. 9 at the home of Mrs. Benton, at Whitehouse, L. I., where he had been under Dr. Robert Adams' treatment for erysipelas for four days. The news of his sudden death came as a shocking surprise to his friends and members of the profession generally. Mrs. Benton is the mother of Genevieve Fremont Benton, the dead actor's stage partner in vaudeville, and who was named as the cause of her divorce by Mrs. Bond several years ago.

Frederick Bond was born in New York, Sept. 12, 1861. He made his first appearance on the stage in 1878 at Wallack's old theater, Broadway and Thirteenth Street. Subsequently he appeared at Abbey's Park Theater, and then played a twelve months' engagement with the late B. F. McAuley. For three years he played with Sol Smith Russell. In 1884 Augustin Daly engaged him and he remained under his management until 1891. While there he played among the many such roles as Dr. Prentiss, in *Lords and Commons*; Podd, in *Love on Crutches*; Host of the Garter, in *The Merry Wives of Windsor*; Koyes, in *Love in Harmony*; sung in *A Midsummer Night's Dream*; Jack Hammarley, in *Dollars and Sense*; Randolph, in *The Golden Widow*; Harry Damask, in *A Night Off*; Joshua Gullbrand, in *Haroun al Raschid*; Jorkins, in *New Lamps for Old*; Paul, in *The Critic*; Jacques and Touchstone, in *As You Like It*. His first appearance in London was made with Daly's company at the Strand Theater, May 27, 1886. He joined Charles Frohman's company in 1891 and appeared at the Twenty-third Street Theater in March of that year as Henry F. Dickinson in Mrs. Wilkinson's *Widows*, subsequently playing *Lafayette*, in *Thermidor*. In 1892 he played Octave in *Aristocracy* and Spinks in *Gloriana* and other roles at Palmer's Theater. He also appeared in *Miss Dynamite*, *The Great Diamond Robbery*, *White Horse Tavern*, and *Cuckoo*, at the Grand Opera House. For three years he was with the Proctor Stock company. Later on he was seen in *The Social Whirl* and *Fascinating Flora*. His last appearance, after some time in vaudeville, was at the Hudson Theater as Henry Harmon in *Honest Jim Blunt* in 1912.

Mr. Bond was a member of the Players.

## MAYOR-MANAGER OF BOISE DEAD

James A. Finney, owner of the Finney Theater at Boise, Idaho, died Feb. 4, after an illness of but six hours. Quick pneumonia was the cause of death. Mr. Finney located in Boise in 1873, and was always active in city affairs. He was elected Mayor for three different terms, during the years 1881 to 1905. The Finney Theater was built by him in 1908, and will stand as a monument to his name. He was also prominent in lodge affairs, being a Mason, Shriner, and an Elk.

## SHERIFF CLOSES "NATURAL LAW" CO

QUINCY, ILL. (Special).—The Natural Law company, which was billed at the Empire here, Feb. 6 and 7, was closed, before the second performance, by an attachment suit in favor of the National Printing Company of Chicago, for a sum exceeding \$1,000. The local sheriff took possession of the scenery and effects, and the different members of the company departed for the East. The company has been having very poor business during its Western trip.

WALTER DAVIDSON.

## DANCER ON GLASS HAS MISHAP

Lola Rudd, of the Morton Stock company, at Scranton, Pa., gave a dance on a glass set in the stage floor. When the curtain was lowered and Lola Rudd was leaving the stage the glass broke under her and she dropped several feet, sustaining several bruises and scratches which were not serious, but very uncomfortable.

## REVIVE IBSEN'S "GHOSTS"

A revival of *Ghosts*, by Henrik Ibsen, has been arranged for a special performance at the Comedy Theater on the afternoon of Friday, Feb. 27. Mary Shaw will be seen in the role of Mrs. Alving, which she played in this city ten years ago. Another noteworthy announcement is the return to the stage of William Elliott, producer of *Kitty Mackay*, who will appear as Oswald.

## NEW INCORPORATIONS

ALBANY, N. Y., Feb. 6 (Special).—The Sixty Club, with headquarters in New York city, was incorporated with the Secretary of State today, its purposes are to create and maintain a bond of communion and fellowship between members of the theatrical profession connected therewith as artists, playwrights, managers or producers, and to promote among its members friendly and social intercourse. The directors are J. Fred Zimmerman, Jr., A. O. Brown, Gilbert Miller, Archibald Murray, William Elliott, Myer W. Livingston, and John W. Rumsey, all of New York city.

The Sixty Club, with headquarters in New York city, a membership corporation, received a charter from the Secretary of State this week. The purposes of the organization are to provide for the production of theatrical and burlesque performances, and for the mutual protection of its members. The incorporators are Matthew Golden, Abraham Meirs, Washburn Martin, 188 West Forty-ninth Street; Lawrence M. Berle, 210 West 119th Street; and Merer Harris, 1705 Madison Avenue, New York city.

GEORGE W. HERRICK.

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## DEATH RECORD

ABRAHAM HAMMERSTEIN, thirty-five years old, the youngest son of Oscar Hammerstein, died suddenly Feb. 5, in his apartments in Wallack's Hotel, New York, of valvular heart disease. He was little known in theatrical circles. He was a brother of Harry, Arthur and William Hammerstein, theatrical producers and managers.

Mrs. EDWARD M. KNOX, wife of the hat manufacturer, died Feb. 7, at her home, No. 28 East Eighty-third Street, at the age of seventy. She was known before her marriage, to the operatic stage as Florence Rice, her maiden name, appearing once with Adeline Patti at the Star Theater, in this city. She gave up an operatic career to marry. Mrs. Knox frequently sang for charity after her marriage.

JULIA CHAPMAN died in London, Eng., Feb. 8, at the age of ninety-three. She was the mother of Blanche and Ella Chapman and grandmother of Harry, George and Frank Ford.

DAVID DUNN, a musician and father of David Dunn, who was until recently captain of the Yale basketball team, died at his home in New Britain, Conn., Feb. 7.

ALEXANDER LEITCH, father of Alexander Leitch, stage director, died at his home in Baltimore, Feb. 6, at the age of sixty-nine. He had been an invalid for several years. Mr. Leitch was born in Lynchburg, Va. He served in the Confederate army during the Civil War.

After the war he returned to his studies and entered the University of Virginia, where he was secretary of the Jefferson Society. He made the discovery that the portion of the records of the society kept by Edgar Allan Poe had been stolen.

FRED C. WICKOFF, the well-known comedian, died suddenly while on his way from the railroad station to his mother's home at Lyons, N. Y., and forty-one years. The funeral was held from the Elks' Home, Lyons Lodge, No. 288, B. P. O. E., of which he was a member. He was attached, at the time of his death, to the Beeman Burlesque company.

HELEN R. WALLACE, wife of Spencer Wallace, died in their home at Steubenville, Ohio, Feb. 8. She is survived by her husband and daughter, Fanchon R. Wallace.

LYDIA H. COLBY, who was an actress on the lyric stage in her younger days under the name of Florence Noble, and who was a friend of Jenny Lind, died Feb. 6, at her home in Patchogue, L. I. She was seventy-three years old.

PROFESSOR JOHN O'NEILL, who taught music for twenty-five years in the New England Conservatory of Music, and whose most famous pupil was Madame Lillian Nordica, died Feb. 5, at Sharon, Mass., aged eighty-four years. He was also at one time Professor of Acoustics and the Physiology of the Voice at the College of Music of Boston University. A widow, four sons, and two daughters survive.

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## BROOKLYN

Catherine Tower, who was formerly leading woman in a Brooklyn stock co., appeared in the role of Mary Turner in *Within the Law*, which was the attraction at the De Kalb Theater Feb. 9-14. Miss Tower's interpretation of the part was of high standard and it may be conservatively predicted that she has a brilliant future before her. She was accorded hearty ovations by her many Brooklyn friends.

Miss Ferguson made her first Brooklyn appearance this season in *The Strange Woman* at Teller's Broadway Theater.

Patrons of the Majestic Theater were charmed by Doris Keane's splendid work in *Romance*. The production drew splendid business.

Met and Jeff, last week's attraction at the Montauk, was not up to the standard of that playhouse. With the exception of one or two persons, the cast was inadequate.

J. LEROY DRUG.

## SAN DIEGO

The Candy Shop, with William Rock and Maude Fulton, which held forth at the Brockline Theater Jan. 28-Feb. 1, proved to be all that the press agent had claimed for the attraction, playing to capacity business during the engagement.

The local stock co. at the Gaiety selected *Three Weeks for the bill* for week of Feb. 2 and business was more than satisfactory.

The Candy Shop, headed by a splendid bill at the Empress Feb. 2 and week, while the Eight Jungle Lions at the Savor furnished the thrills that had been promised.

Miss Ida Sullivan, playing with Joe Maxwell's Candy Shop, underwent a successful operation for appendicitis at the Ancker Hospital, this city. She will rejoin the act as soon as she is able.

Beachey, the famous birdman, is returning to San Diego to master new feat with the airship with which to thrill the public. The machine which he smashed a short time ago will be rebuilt and tested at North Island.

MARIE DE BRAC CHAPMAN.

## LOS ANGELES

At the Majestic Feb. 1-7 Emma Trentini in *The Firefly* drew crowded houses nightly. Without question this is the best comedy opera, from all standpoints, that has been heard and seen in this city for many a day. The co., while not large, is a hard working one and can really sing. Oscar Figman, Melville Stuart, Craig Campbell, Vera Dorosa, and Grace Hansen are other good artists in the cast. Some of the scenery showed the effect of Eastern usage.

Within the Law Feb. 8-14.

Otis Skinner in *Kismet* at the Mason drew good houses. A more extensive report of this local success will be given in the next letter.

Kitty Gordon, with Charlotte Greenwood, Sydney Grant, and the Burbank co. in the new comedy with music by Oliver Morosco, Elmer Harris, and Harry James, are still drawing packed houses at the second week's performance of *Pretty Mrs. Smith*. In fact this attraction looks as though it could play for an unlimited number of weeks at this house.

The Pincen was presented for a second week at the Little Theater and drew fair attendance. The attraction for Feb. 9-14 was *Anastol*. Morgan Wallace, stage director at the Burbank, is enjoying a short vacation in San Francisco.

The Morosco is still staging *How D'ye Do*, with Bickel and Watson creating an abundance of fun in their prize fight act and their German band stand, both of which are exceedingly funny. Arthur Clouston and Ruby Norton are the two to whom are assigned the song bits, which they render with dash and effectiveness. The whole piece is given with a dash, but in no way really compares with *The Candy Shop*, which preceded it. It will evidently enjoy several weeks' run before being transferred elsewhere.

Harry Girard and his wife, Arnes Cain-Browne, have broken into vaudeville and are appearing on the Orpheum stage in *The Luck of a Toilem*, a really very clever act.

DON W. CARLTON.

## PITTSBURGH

The Passing Show of 1913 did an excellent business at the Alvin Feb. 9-14. Eddie Burt, Frank Conroy, George LeMaire, and George Whiting all did praiseworthy work. This offering, however, did not come up to the level of the Winter Garden, 1913 show. The Welsh Players in *Chango* followed. David Warfield in *The Auctioneer* week of Feb. 23.

The Poor Little Rich Girl more than pleased Nixon audiences week of Feb. 9. The cast was a good one including Violet Dams, Al. Grady, Harry Brown, William Lyons, Frank Currier and others. Ethel Barrymore in *Tante Feb.* 18-21.

The Blindness of Virtue (in its fourth and last week) and *Light from St. Agnes* was the offering at the Pitt by the Pitt Players Feb. 9-14. Mary Hall in the role of the young Greek woman was very effective. Benjamin Kauser was seen to advantage in the role of Michael, this being his first appearance with the Pitt Players. Hered followed. All the original scenery, costumes and properties of the original production of William Fureberham have been engaged by William Moore Patch.

Edmund Breece and the Davis Players were seen in *The Master Mind* at the Duquesne Feb. 9-14. Edmund Breece gave a strong enactment of the title role, and was ably assisted by Irene Oehler, Jessie Pringle, Frank Wright, W. H. McDonnell, Harry Fraser, Jack Walters, and Henry Dugan. *The Lion and the Mouse* Feb. 14-21, with Edmund Breece, assisted by the Davis co. This ends Mr. Breece's Pittsburgh engagement.

The Conspiracy was well presented by a capable co. at the Levee Feb. 9-14. In the cast were Harry Bessford, Nellie McHenry, Madeline Deland, Conrad Cantzen, and Harry L. Franklin. *The Trail of the Lonesome Pine* followed.

Al. Reeves drew largely at the Gaiety Feb. 9-14, and the Liberty Girls followed. The Victorians held the stage for a week of Feb. 9 and the Pandie Girls followed.

Valeka Suratt was the headliner of an excellent bill at the Grand Feb. 9-14. The Great Lester, Bird Millman and co. and Josephine Dunfee were also on the bill. *Koffe's The Porch Party* was the headliner Feb. 18-21.

DAN J. PACKINER.

## SEATTLE

Little Women Feb. 2-7 at the Moore opened to a large house, which thoroughly enjoyed the performance. Jane Marbury was seen to advantage in the role of Jo and there was a good representation of talent in the cast.

At the Metropolitan May Irwin in *Widow by Proxy* Feb. 1-7 played to fair business.

At the Seattle The Crime of the Law Feb. 2-8, the new play by Rachel Marshall and Oliver Bailey, in its second week's run, drew

better business than that of the first week, and the attendance ranged from large to capacity houses.

The offering at the Tivoli Feb. 2-8 was in *Ponyland*, which was presented in an amusing manner by a capable co. before good business. De Young sisters and co. appeared in an entertaining aquatic specialty entitled *Neptune's Daughter*.

At the Panama Zena Keefe and vaudeville. At the Empress McMahon and Chappelle and vaudeville. At the Orpheum Besse Clayton and vaudeville.

Business is inactive in many lines, but a general optimistic feeling prevails. According to well authenticated reports, the same conditions are prevalent up and down the Coast. The completion of the Panama Canal, the coming up of Alaska and the settlement of certain financial questions are factors in the outlook on which business men build their hopes.

BENJAMIN F. MESSERVET.

## DETROIT

"Family Cupboard" Co. Appears in "Decent Thing to Do," New Play by C. R. Kennedy

Too Many Cooks, by Frank Craven, was cordially received at the Garrick Theater Feb. 9-14. As Albert Bennett, much harassed by interfering relatives—too many cooks—Mr. Craven has a role which seems to fit him even better than Jimmy Gilles in *Bought and Paid For*. The following cast is associated with Mr. Craven: Edward McWade, Miss Plummer, John Cronwell, Mrs. Cudman, Marjorie Mann, Charles Fischer, Gordon Fraser, Lizzie McCaul, Jennie Weatherly, Phyllis Hillman, Jonathan Keif, Ralph Howard, George Williams, George Hillman, Ford Wilson, Besse Osmond, Florence Kendrick, and Virginia Irwin.

Detroit theatergoers were treated to a novelty at the Garrick Theater Thursday afternoon. When William A. Brady, who has secured the rights to the new Charles Rann Kennedy's four-act drama, *The Decent Thing to Do*, will give a special performance. The co., which played *The Family Cupboard* at the Garrick last week, has been rehearsing the play for several days, and has remained in Detroit to give a special matinee, after which it continued its tour.

David Warfield, as lovable old Simon Nathan in *The Auctioneer*, renewed acquaintance with a goodly portion of the theatergoing public at the Detroit Opera House Feb. 9-14.

The Girl of the Golden West was the happy vehicle utilized by the Washington Theater management to introduce Miss Marian Barner, the new leading woman, to Detroiters week of Feb. 9-14, and she was accorded a most friendly reception. Thurston Hall has been engaged as new leading man at the Washington, and will open next week as Warren Jarvis in *The Ghost Breaker*.

The Detroit Journal has started an innovation in publishing each evening the programme of the leading movie picture houses for the following night, which is greatly appreciated by lovers of motion pictures.

The bill at the Temple Theater Feb. 9-15 was headed by Mercedes, exponent of thought transference. McConnell and Simpson, in a little playlet, *The Right Girl*, and Max and Mabel Ford scored heavily on the same bill.

Thomas H. Shea was seen at the Loceum Theater Feb. 8-14 in *The Whirlpool*. Dr. Jekyll and Mr. Hyde, and *The Belle*.

Burlesque in Detroit Feb. 8-14 was represented by Watson Sisters Opera co. at the Gaiety, and Queens of the Calaret at the Cadillac.

Al. Fields and Jack Lewis headed the vaudeville programme at Miles Theater Feb. 9-15.

ELLY A. MARONI.

## DENVER

F. G. Wiltach Comments Upon "What is the Matter with the Theater?"

A good house at the Broadway for the staid performance of Feb. 9 proved the wisdom of Paviowa's return engagement. With the exception of this and of the Cavallo Concert Feb. 5 the Broadway remained dark the first two weeks of February. The Blue Bird Feb. 16-22. Otis Skinner in *Kismet* Feb. 16-22. Sothens in six performances of *If I Were King* and two of *Hamlet* beginning March 2.

F. G. Wiltach, Mr. Sothens' advance agent, while in Denver commented upon the recent editorial in *The Mirror*, entitled "What is the Matter With the Theater?" He is quoted as saying that the real answer to the question is that the number of second or third rate acting cos. is steadily increasing, resulting in inferior production, and what he calls a cornered market with prices up and an artistic down.

The Common Law, Taber, Feb. 1-7 made another of the many book dramatizations to be seen in Denver this season. The co. was uniformly good. This was followed by the sentimental *Lavender and Old Lace*, which brought back that clever actress Sarah Padden, last seen here in *Kindling*. Harry Lander Feb. 18-19 for six performances.

The Chorus Lady at the Denham Feb. 1-7 gave Eva Lang an opportunity which she made the most of. *The Colleen Widow*, in spite of its antiquity was popular Feb. 8-14. The same settings at the Denham are always good, to the credit of O. D. Woodward and his stage-manager, Harry Fenwick.

At the Orpheum Feb. 2-8 Bert Levy's unique projected drawings and Taylor Greenleaf's playlet, *The System*, carried off the honors. Feb. 9-15, Alice Els and Bert French in *The Dance of Fortune*, and John Conroy and co. of *Divine Girls* scored. This week, The Orpheum Show.

Feb. 2-7 was taken up at the Auditorium with a motion picture programme. Seats are selling well for the National Grand Opera co. Feb. 18-19, and for the Chicago Grand Opera co. April 7-8.

Frank Robinson completed a three weeks' engagement of travelogues Feb. 8. Attendance was excellent.

The St. Leo's Holy Name Society presented an amateur minstrel show of considerable merit at the Woman's Club Jan. 29.

FREDERICK D. ANDERSON.

## OTTAWA

Edison's Talking Pictures drew large audiences Feb. 4-7. Primrose and Dockstader Minstrels Feb. 13-14.

Lawrence Irving and Miss Mable Harkney and London co. present *The Unwritten Law*. The Typhoon and *The Importance of Being Earnest* Feb. 18-19.

The Quilman Opera co. will present *Lebanon*. Rigolotto, Samson and Delilah, *The Girl of the Golden West*, *La Boheme*, *Tannhauser*. Tales of Hoffmann, and *The Pizarro Dutchman* Feb. 22-24.

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tainer, headed a very good bill at the Dominion Feb. 9-14, and scored the greatest hit of the season and received numerous curtain calls. Capacity business.

The special film feature at the Francaise Feb. 9-11 was James O'Neill in *The Count of Monte Cristo* to capacity business. Manager Ken Finley has introduced an innovation here in his weekly Country Store Night, when hundreds of valuable prizes are distributed to his patrons who are occupying lucky seats, the novelty is helping to maintain capacity business and increasing the popularity of this progressive manager.

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ATLANTIC CITY

"The Crinoline Girl," with Julian Eltinge, Has Premiered—Clever Farce

In the best vehicle of his career on the legitimate stage, The Crinoline Girl, Julian Eltinge opened his season at Atlantic City at the Apollo Theater on Monday night, Feb. 9, playing a full week's engagement. The play, by Otto Harbach, even much of its clever abilities to Mr. Eltinge, who composed the lyrics to four songs and otherwise aided in the construction of the play. It is no particular kind of play, an examination of the plot, but consists of detective work on a large scale, a little melodrama, a few moments of picturesque dramatic settings, and two songs in the first act and one in each of the other two. Eltinge has the role of a young man, rejected by the father of his adored one because he has never earned a cent. He is to earn \$10,000, and also to take a lot that he can dress as his sister and be taken for her. He begins a series of dress changes that place him in every female role during the course of the play. Most of the changes are made in an effort to capture a jewel thief and secure the reward. In the costume of the Crinoline Girl, a clever and comical role of the thief, he has a role that brings to the surface points of particular charm not always heretofore at the front of Mr. Eltinge's famous and excellent female impersonations. The play is interesting from start to finish, and contains lines of humor and interest where vulgarity have often existed in previous offerings allotted to this unique member of the stage fraternity. The cast:

Donald Bromleigh ..... Edna Whistler  
Lord Robert Bromleigh ..... Herbert McKenzie  
Brother Ainsley ..... Helen Lottrell  
Richard Ainsley ..... Charles Morrison  
Smith, his butler ..... Joseph Smith Marba  
Jerry Ainsley ..... Herbert Corthell  
Alice Hale ..... Mabel Turner  
Charles Griffith ..... James C. Spotswood  
John Lawton ..... Walter Horton  
Mary ..... Augusta Scott  
A Hotel Watchman ..... Herbert Cushman  
Tom Hale ..... Julian Eltinge

Henry Miller is to open his production of Daddy Long Legs here for a three-day engagement on Thursday, Feb. 19, with Ruth Chatterton in the principal role of the young lady who writes letters to an unknown suitor under the title of Daddy Long Legs. The Miller play follows a three-day booking of Mrs. Fiske in Mrs. Hampstead-Leigh.

According to report, the Garden Pier, with Keith bookings, is to open its theatrical career on April 4, just previous to the Easter holiday.

ARTHUR G. WALKER.

CLEVELAND

Light Entertainment Prevails—Interesting Gossip of Theatrical Folk

At the Opera House Elmerfeld's Polles gained favor, and made pleasant interludes for more substantial attractions.

At the Colonial Alice Lloyd and Gaby frolicked to the delight of those seeking very light entertainment.

The Duchess offered The Squaw Man; the Newgrounds and The Baby held forth at the Prospect, while By Right of Sword was the Cleveland's attraction. Hilarity in general favored the bills at the Miles and Friscilla.

Colonel Blom, editor of the Notes of the Players and Players of the Leader, is the busiest man in Cleveland. Agents and managers keep him at his desk all day. Then at six bells the colonel has to get up a sweat to get his done written, for since the new department has been running folks sit up and wait for the 10 o'clock edition. They can't wait until morn.

Manager Fred Johnson, of the Metropolitan Theater, reports that his house will show motion pictures on Sunday. During the week the Vaughan-Glaser Stock on plays. Manager Johnson was again left in full charge of Mr. Glaser's

personal affairs as Nick Carter had to return to Indianapolis to undergo operation.

Carl J. Meyer, of Cleveland, has just signed contracts with the Smith Greater Shows to act in the capacity of contract agent. Mr. Meyer is at present with the Bijou Theater, of Augusta, Ga.

Clayton Couch, the Cleveland boy, is on the bill at the Friscilla this week. Couch a year ago was soda dispenser for the Marshall Drug Company, and was always talking of his acting, and when customers came in Couch would jerk soda at the time of a song. Some time ago Gus Sun in Springfield gave him a chance, and he has done good.

Colonel Blom will again have full charge of the publicity department of Luna Park this season. The park plans many new attractions, and about \$500,000 will be spent in making improvements.

Earl M. King is now treasurer of the Miles Theater. King is one of the old boys with years of experience in the box-office. Of course, he is still interested in the picture business, holding heavy interests in several companies. Making little in the star, is giving prizes to the winners of the tango contest which he has instituted at his theater two evenings a week.

Manager Downs, of the Knickerbocker Theater, is authorized for the season that George Kline has arranged through his Pittsburgh office to exhibit all of his big film attractions at the Knickerbocker. Antony and Cleopatra will be the first of series of this feature, to be followed by Savages and Tiger.

The Friscilla Theater has a green room where the actors gather between the acts, smoke and play cards.

President Fitzmaurice, of the Musicians' Union, states that the melody makers in Cleveland are more prosperous than in other cities, and the size of Cleveland. Nearly every musician in the city has a telephone, and many have automobiles.

M. L. MACK.

CHICAGO NOTES

The past week was an active and interesting one with the variety of theatrical entertainment offered. Though the musical branch predominated with Sweethearts, The Pleasure Seekers, and the Gilbert and Sullivan company, formal dignity was lent by the historical company, Disraeli, and the classic Measure for Measure.

Sweethearts, which opened at the Illinois Feb. 9, won first place among the musical plays. Christie Macdonald winning a veritable triumph, though the applause that greeted her was greatly in excess of that bestowed upon Victor Herbert, who directed. No more sincere greeting has ever been given here to a musical play.

The Pleasure Seekers, with its spectacular scenes and large company, drew large audiences at the Grand. The interest of the play was destined for a long run. The travesty on Faust and the work of Florence Montgomery were the specially delightful features of the entertainment.

The Gilbert and Sullivan Opera company, with De Wolf Hopper, is enjoying a brief season at the Auditorium. The revivals are not drawing as well as might be expected, the older generation not appearing to be interested, while the younger are hurrying by to the more sophisticated offerings.

George Arliss repeated his success here of three years ago in his return to the Blackstone in Disraeli.

Measure for Measure, offered by Mr. Payne's Properties company, was a distinct novelty, for the play was presented as closely to the form in which the Bard conceived and wrote it. Mona Limerick, as Isabella, gave a notable characterization. Mr. Payne was effective as Lucio, and Whitford Evans as Pompey.

Plays that continue are The Speckled Band, which has settled down for a long run at the Studebaker, with Len Hardin repeating his London triumph in his powerful interpretation of the fascinating Dr. Watson; Fido Wankie at the Cort; Madam President at Powers; September Morn. at the La Salle; The Traffic at Howard's; Eva Tanguay and her company of vaudeville stars, at the American, while The Lure is clearing out a miserable house at the Friar.

Among the changes in the local theatrical map were the premiere of the Chicago company of Seven Keys to Baldpate at the Grand Monday night, with Cyril Scott and Helen Lachare in the leading roles, and the return of Charlotte Walker in The Trail of the Lonesome Pine to the Olympic.

Tuesday, Feb. 17, the Irish Players opened a four weeks' engagement at the Fine Arts. The opening bill in Bryan's Web of the Saints and Murray's new one-act play, Sovereign Love.

Ethel Barrymore begins an engagement next Monday at the Blackstone in Tante, while over at Powers Elsie Ferguson will appear as The Strange Woman. During the same week Maurice Brewer will offer Hamilton's The Trojan Women, with new scenery designed after Gordon Craig. While on March 8 Kolb and Dill will put a Peck of Pickles in the American Music Hall.

Lincoln's Birthday was celebrated at all theaters but at Powers greater observance was tendered. After the performance the audience listened to a tender tribute to the great emancipator by William J. Ferguson, of the Madam President company. Mr. Ferguson is the last surviving member of that company, which appeared at Ford's Theater the night the President was shot.

George C. Tyler, recently here to produce The Speckled Band, gave most spirited reasons for the decadence of the modern drama, declaring that the cause of the decline of the company which brings the dress of Europe, makes straight for the theater and the red light district, and puts forward vulgarity in place of culture and decency.

BIRMINGHAM

Little Betty Washington won her way at each performance into the hearts of the Birmingham public with her violin. She appeared at the Lyric with Gus Edwards's Kid Kabaret.

The Jefferson played a busy week Feb. 9-14 with the following: San Carlo Opera co., The Spendthrift, and Ston Thiel. On Feb. 16-18 within the law played a return engagement. Evelyn West, The Madam Fawcetts, John Drew, and George Evans's Minstrels are booked for engagements at this house during the month.

An old Orpheum favorite, Pietro, plays this house week of Feb. 16 and many enthusiastic admirers of a real artist will greet him. He has many imitators of his accordion act, but certainly no superiors and few equals.

The Four Entertainers at the Orpheum are sharing their headline honors with Samaron and Bonta. This bunch of nice looking clean-cut chaps are responding to all the enormities they can handle this week.

JAMES EDWIN DODMAN.

HERE AND THERE

DECATUR, ILL. (Special).—Miss Dixie Harris, a native of this city and a very popular and

clever child comedienne, appeared in the leading role of Menie Moore's Aladdin's Lamp, the feature attraction at the Empress Theater last week. Miss Harris made her debut on the stage as a singer of illustrated songs at the Old Bijou Theater eight years ago. She has starred under Menie Moore's direction for the last five years. It always means his business for the Empress when Miss Harris makes her debut.

William Hodges in The Road to Happiness played Decatur, Ill., Feb. 8, in one of the worst blunders of the season, to a near capacity house. Mr. Hodges answered a curtain call between the third and fourth acts after repeated applause, and gave an interesting and amusing talk.

ROCKFORD, ILL. (Special).—Harvey Greve, manager of the Reading Theater, states that the financial stringency has in no way affected the theatrical business in Rockford, Ill., and that all first-class attractions are assured of good business. A number have already secured bookings, among whom are Robert Mantel, The Glad Eye, Little Women, Clara Butt, the Allan Players, The Quaker Girl, Mutt and Jeff (return engagement), The Blue Bird, The Holy City, and the Martin Harvey company.

PEORIA, ILL.—The Associated Musical interests of this city will present the Canadian Grand Opera company at the Coliseum for three performances Feb. 27, 28, with Blenck, Hannold, Oltzka, and Reache of the Metropolitan as stars.

DURHAM, GA.—The new Bertha Theater has had a very successful season so far, playing some of the best companies on the road. Manager E. W. Carwell has spared no means in trying to give Durham theatergoers the best that money affords. Within the week will be played here Feb. 23 to one of the largest houses of the season, as the advance sale indicates.

E. S. ENNIS.

OVATION FOR FRANK L. FARRELL

NOANWICH, CONN. (Special).—Frank L. Farrell, a local pianist of great ability, made his first appearance as a soloist with the Philadelphia Orchestra at the State Memorial Hall, in this city, Friday, Feb. 13. Mr. Farrell, who is the organist of St. Patrick's Church, has given several recitals in the last few years in Norwich and other cities, but has never before had the distinction of playing with a large and prominent orchestra.

Mr. Farrell played the Liszt concerto No. 1 in E flat major in a masterly manner, his interpretation being marked by a most sympathetic touch and delicacy of expression. His appearance was the signal for hearty applause from the very large and representative audience, and at the close of the concerto he received an ovation.

The evening was a triumph for the young pianist and his friends in Norwich predicted a brilliant future for him on the concert stage. Mr. Farrell's appearance was arranged by Mr. Archibald Mitchell, a local musical enthusiast, to whose enterprise Norwich is indebted for the many splendid concerts in the State Hall in the last few years. Mr. Farrell has several offers to appear as soloist with some of the leading orchestras of the country, and he will probably start soon on a concert tour through New England and the West.

EDWARD H. TIBBITS.

DEATH OF MRS. NOWELL

Mrs. Elizabeth (Langley) Nowell, widow of Herbert W. Nowell, and mother of Wedgwood Nowell, the former leading man and producer, who is at present manager of Poli's Auditorium Theater, Baltimore, died at the City Hospital, Worcester, Mass., Feb. 9, of cancer.

Mrs. Nowell's death terminated an illness of over two years, during which time every means known to medical science was utilized to save her life, but to no avail. A major operation in October, 1912, but temporarily relieved her suffering, and the cancerous growth returned in more virulent form than before. On Feb. 7 Mr. Nowell was hastily summoned from Baltimore and reached his mother's bedside twelve hours before the end came. Mrs. Nowell had formed many acquaintances in the profession, all of whom will deeply regret the passing of a truly lovable and charming woman. The funeral was held at Worcester, Feb. 11, and among the floral tributes was a large wreath from S. Z. Poli's Baltimore organization. The interment took place at Wyoming Cemetery, Melrose, Mass., Feb. 12.

FIRE DESTROYS OPERA HOUSE

ELGIN, ILL. (Special).—The Saunders Opera House at Harvard, Ill., was almost completely destroyed by fire at 5 o'clock Friday morning last; loss about \$25,000, fully covered by insurance. A moving picture house on the first floor was also put out of existence. The origin of the fire is not definitely known, but it is supposed to have caught from a cigarette stub thrown in the scenery in the rear of the stage, a dance being held there the previous evening. Plans for rebuilding have not been definitely known. Harvard is a hustling little city and the loss of two places of amusement will be noticed.

MRS. J. A. DUMSER.

ARTISTS GIVE PLAYS

The Society of Illustrators will present two "super-dramas" in verse as part of their annual frolic on Friday at the Berkeley Theater. The first is entitled Perfectly Happy; or, The Adventures of the Hunchback King with His Delicately Philandering Queen and The Three Hunchback Lovers and The Lord Chamberlain. The author, Charles B. Falls, the illustrator, calls it "decorative pantomime." Plague of My Heart, the second play, is in two scenes and a moving picture reel, and is by Robert J. Wildhack and F. E. Dayton. Charles Dana Gibson presides.

ANOTHER "BUNTY"?

Graham Moffat Says He Has It in "The Hookin' o' Sandy"

News comes from London that T. Ross Scott's dramatization of his novel, "The Love Letters of a Scotchman," entitled The Hookin' o' Sandy, is another Bunty in characteristic Scotch mirth. Graham Moffat, who wrote Bunty, so declares, and a correspondent describes the comedy as follows:

"The action is centered round the love affair of a Forfarshire plowman named Sandy Alexander. This particular country swain is a prolific letter writer, but his Scotch caution prevents him from committing to paper anything of a very compromising character. Maggie MacDougall, the dairymaid of Lucky Slap, makes every endeavor to 'hook' Sandy, who, however, successfully evades being 'landed' until the last act, when he is hoist with his own petard, and Maggie carries him off in triumph amid showers of rice thrown by the other actors in the little comedy.

"Throughout the play other two love affairs proceed more or less harmoniously to the inevitable end, and additional interest is lent to the piece by the sword of Damocles hanging over the head of Morrison o' Lucky Slap in the shape of a mortgage obtained for the benefit of his nephew, Bob McIntyre. The 'Shylock' demands his pound of flesh, but is thwarted in time by the cuteness of Bob, and all ends happily.

"Apart from the primary interests, there is much in Mr. Scott's work that appeals to a Scottish audience. There is throughout the play an undercurrent of real homeliness, with a word-picture presented in a genuine Scottish atmosphere. Flashes of wit illuminate the dialogue, and the setting for the narrative is in every respect suitable."

NEW BALLET SCHOOL

Winter Garden Begins Institution to Be Headed by Lydia Kysat, Russian Dancer

The management of the Winter Garden announces that it has decided to add a regular ballet school for American girls to this establishment. The school will be conducted by Lydia Kysat, the Russian ballet dancer. Madame Kysat will remain for the rest of the season at the Winter Garden, appearing in different dances, modern and classical, and her success has led the Winter Garden management to believe that the taste for this kind of dancing has again been revived in this country.

The management, therefore, intends to do everything in its power to develop this taste, and also to supply a new crop of young and beautiful American ballet girls. To that end they have made arrangements with Madame Kysat to assume the supervision of this school, and to lend her valuable aid and assistance in developing the new material to the same perfection as that in the opera houses in St. Petersburg and Moscow.

EMILY STEVENS TO STAR

George C. Tyler to Feature Her as Soon as He Can Find an Available Play

Signs of renewed activity are observed in the office of George C. Tyler. He has signed a contract with Emily Stevens, who is now appearing in To-day, to star in a forthcoming production. The vehicle has not yet been found.

Emily Stevens is the daughter of Robert E. Stevens, a once well-known manager, and Emma Maddern, an actress of ability, and also a first cousin of Mrs. Fiske. She made her debut a number of seasons ago as a maid with Mrs. Fiske in Becky Sharp. Her first important part came in Mrs. Fiske's company, when she played Ethel Mickelham in Miranda of the Balcony, September, 1901. She rose rapidly through a succession of roles, among them being Gladys Lorimer in The Unweildy, Mrs. Hatch, Lady Blanche Thistlewood in the revival of Becky Sharp in 1904. Berta in Hedda Gabler, Claire Berton in Leah Kleinsch, in the support of Bertha Kalich in Theresa Raquin, Emmy, with George Arliss, in Septimus, and Vilmar in the Harrison Grey Fiske production of The Devil.

"BRINGING UP FATHER"

Gus Hill to Open New Production Founded on McManus Cartoons, in Utica, on March 9

Gus Hill will make another production in Utica on March 9, this one being founded on the comic stories of George McManus called "Bringing Up Father," which is now being syndicated over the country. Rehearsals which began on Monday, are under the personal direction of Frank Tannehill.

The featured players are the Hedgus Brothers and Jacobson. Martin Sampter is company manager. Ten weeks' booking is already scheduled for the attraction.

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### CINCINNATI

#### "Lady of the Slipper" Plays to Capacity Business at Advanced Rate

The blizest and most successful musical play by many odds, that has been seen in Cincinnati for several seasons was presented at the Grand Feb. 9 for the week, when Miss Janis and Montgomerie and Stone were seen in The Lady of the Slipper. At a \$2.00 rate the business was almost capacity for the entire week. We of the provinces do not mind the advance in prices when we are sure we will get our money's worth, but to be asked to pay an advance for attractions that are not worth the regular price has indeed made us skeptical of the notions of the man ahead of the big ones. However, The Lady of the Slipper, with its delightful trio of stars, made good in every sense of the word. Another big one follows for the week of Feb. 16, when Wardell is here in his old success. The Auctioneer, in fact, we have enjoyed particularly good bookings here ever since the first of the year.

The Whim opened for a week at the Lyric Feb. 8, but did not create much of a sensation. Its scenic effect and the advertised thrills to the contrary notwithstanding, business was only fair. The Family Cupboard follows.

Anna Held headed the bill at Keith's, for the week of Feb. 8. As is often the case when such a prominent topline appears, the rest of the bill was not especially interesting.

Bice and Cady in Oscar and Adolph enjoyed a successful week at the Walnut, opening Feb. 8. Madame Julia Culp was soloist for the symphony concerts Feb. 13 and 14, and made an unusually good impression.

The White Slaves was presented by the Orpheum Players for the week and closed the season at that house. Further account is seen on the stock page.

At the Gayety The Beauty Parade held forth for the week of Feb. 8, and the High Life Girls were seen at the Olympic, the Tango Girls following.

### SPRINGFIELD, ILL.

#### Theaters Reopen After Fulfilling Safety Requirements—Tango Grips City

At the Chattanooga house business is up to the usual standard. All of the larger attractions, as well as a number of popular priced ones, have done splendid business. Louis Mann, Rose Stahl, Olive Vall, George Evans, Within the Law, Count of Luxembourg, When Dreams Come True, Neil O'Brien, Stop Thief, and Broadway Honeymoon are among attractions that played to capacity.

The Chattanooga Opera House had a good week of business, opening with Edison Talking Pictures Feb. 1-3. The pictures pleased the factory business. William Hodge in The Road to Happiness Feb. 8 was the treat of the season; the play pleased an audience that taxed the capacity of the house. The Warning Feb. 9, 7 was a surprise to many who saw it, as it was a much better play than some that have been here at a higher scale of prices; good business prevailed. Trail of the Lonesome Pine Feb. 8 pleased only fair business.

Business at the Maestric is satisfactory. The week Feb. 1 Old Soldier Fiddlers and Matthe Shane and co. divided the honors for the week. Hal Johnston in Look Who's Here last half, a tabloid of only fair quality.

Gaiety vaudeville is drawing a good share of business.

She, a play by William E. Rogers, was given and pleased in a fair way at the Empire burlesque house week Feb. 2.

Springfield has taken to the tango craze. The Leland Cafe, with its tango teas and after-theater dances, is patronized by multitudes of people. Dorothy Dickson and Carl Hansen held forth at the Leland last week. Opening Feb. 10 are Will Block with his sextette of professional dancers headed by Bobbie Glass and Mae Murray of the Jardin de Danse of New York. The Maestric vaudeville house, starting this week, will hold a tango contest every Saturday night.

The city building inspector closed the Empire burlesque house and the Lincoln and Star picture houses on account of unsafe conditions. The houses made the necessary changes quickly and reopened in a short time.

Bert Sutton manager of the Illinois Watch Factory also a member of the Chattanooga Opera House orchestra, has purchased one-third interest in the Grand Opera House at Jacksonville, Ill. The money consideration is said to be in excess of \$25,000.

ELMER L. TOMPKINS.

### OMAHA

For o' My Heart opened a half week's engagement at the Brandeis Feb. 8 to a capacity house, and this elegant record kept up through the entire engagement. Perry O'Neil, of course, won the major share of the honors, but the supporting company was quite adequate. Harry Lauder Feb. 12. Bought and Paid For Feb. 13, 14. The Garden of Allah week of Feb. 15.

Miss Daisie in Pantomime was the headliner at the Orpheum, the balance of the bill being better than the ordinary. Business, as usual, is excellent.

At the Gayety Manager Johnson had Vanity Fair week of Feb. 8, with Billie Ritchie headlining the bill.

D. W. Haynes, here in advance of The Garden of Allah, is having his hands full finding suitable accommodations for the Arabs. Mr. Haynes was formerly manager of the Boyd Theater and has a host of friends in this city.

J. KINOWALT.

### PORTLAND, ORE.

#### Theaters Prosper—Managers Expect Banner Year

Good bills and darkness at the Helliz combined to fill all the playhouses during the past week. Reserved seats at the Baker were sold out for days in advance of the performance, and at Pantomime there were many capacity houses. The leading picture houses were well patronized. House managers express the opinion freely that the year will continue steadily to show big improvement over 1913.

Dorothy Shoemaker made a splendid Cherry Malotte in The Silver Horde, produced at the Baker last week for the first time on any stage in Portland. All the other characters were uniformly satisfactory. The play was recast in some parts to conform to the requirements of the Portland public, which is better informed than the average Eastern audience in matters pertaining to Alaska.

George Damsel won cordial appreciation from the Orpheum audiences for his Vengeance opera, The Knight of the Air, the most pretentious musical comedy tabloid that has appeared in this locality within many months. Chick Sales moved the same audience to Variety. Another hit was the melodramatic Little California, which scored several curtains.

The trick mule in A Day at the Circus, at the Empress, and Little Hip and Napoleon the Great, at Pantomime, brought children out in battalions, and the crowd-up displayed scarcely less interest. At the Empress the singing of Katherine Klare won warm popular approval. Bice and Franklin, at Pantomime, made a clean big hit.

Max Steiner, the new comedian at the Lyric, made a favorable impression in Variety Isle, the bill for the week.

Several thousand dollars are being expended this week in redecorating the present Helliz Theater, which was erected in 1910 as the Baker Theater and which was never entirely finished.

The new U. S. Theater, owned by J. P. Kirzina, in the adjacent town of Vancouver, Wash., was damaged by fire on Feb. 6 to the extent of \$800. The loss is covered by insurance. Mr. Kirzina is of the opinion that the fire was started by incendiaries.

Members of Portland Lodge, No. 38, T. M. A., held a reception and dance in Swiss Hall on Friday night, Feb. 6, beginning after the theaters closed for the night.

JOHN F. LOGAN.

### DES MOINES

#### "Garden of Allah" Plays to Largest Business in History of Local Theaters

Carl Reed, confidential associate of John Cort in the handling of his major theaters and attractions, spent a short time in Des Moines en route to his home in Perry, where he spent last week as the guest of his parents. Mr. Reed had not visited his Iowa home for nearly three years, and expressed himself as wonderfully pleased with the progress of Des Moines along theatrical and other lines. He returned to New York on Friday, being recalled by Mr. Cort, who required his presence in the handling of important matters.

Frederick Stanhope, general stage director of Liebler and Co., spent Friday in Des Moines looking over The Garden of Allah, which played the week at the Berebel to the largest business ever known in Des Moines. Mr. Stanhope in an interview to the local press stated that Des Moines, by its splendid patronage of The Garden of Allah, has shown itself entitled to be classed as a week stand for the big Liebler attractions in the future. Business Managers Gorman, Haynes and Jacob, Company Manager A. E. Lehman, and the Liebler and Gotochell forces outdid themselves in securing publicity for The Garden of Allah, and the result was practically capacity at every performance. The Arabs in the big co. went over to the State House and had their picture taken with Governor Clark as one of the posers. Numerous other publicity stunts were successfully used. The play gave universal satisfaction and there is a strong probability that Joseph and His Brethren, the other big Liebler spectacle, will be seen here before the season closes.

Charles Frohman has restored the date of Billie Burke at the Berebel, April 15, after cancelling it some weeks ago.

The Power of Melody, at the Empress the first half of the week Feb. 8, was pronounced as being the most excellently produced and artistically rendered musical act ever seen in local

vaudeville. Evans and Harris have given it a sensational setting and the co. of ten is made up of the best of solo artists.

R. P. Hilbert, of Hilbert and Getchell, spent several days in Chicago recently on business. Wallace Munro, in advance of Tetrazzini, spent Feb. 8, 9 in Des Moines.

Capacity houses greeted Harry Lauder Feb. 10. A. KAHN.

### MONTREAL

#### Laurence Irving Opens—Welsh Players in "Change," a Treat for Playgoers

Laurence Irving, supported by Mable Hackney and a capable co. opened at the Majestic Feb. 9 in his own dramatization of Dostoevski's Crime and Punishment and made a profound impression. Mable Hackney as Sonia did some beautiful work, and a special word of credit is due to Henry Croker as the magistrate, Bessak. The Tyranny was presented Feb. 11 and another hit was scored. H. V. Edmund and Eva Moore in The Dear Fool Feb. 10-11.

Another treat for playgoers was the appearance of the Welsh players at the Princess Feb. 9-14 in the oriel play Chances. It is one of the most human and gripping things seen here in a long while. To single out any one member of the cast seems unfair, for each one in his or her own character leaves little to be desired. Twenty below zero weather has been rather bad for theaters, however. Julia Dean in Her Own Money Feb. 10-11.

Job Jefferson's Olima Trompa, giving exhibitions of jocolitic wrestling, was quite a novelty at the Orpheum. Mr. and Mrs. Jimmy Barry offered an amusing show, and the White Elephants, the Great Howard, and Bawls and Von Kaufmann were other features.

Gus Fay with Gaiety Girls at the Gayety, scored a hit in Schindler's Widows. Ada Lam, a real Chinese maiden, was also a feature. The Empire Stock offered Paid in Full.

Tom Bateman and Alice Hanson and co. were the two headliners at the Franciscan.

W. A. THOMAS.

### WATERBURY

#### "Along Came Ruth" Pleases—Many Curtain Calls Great Irene Fenwick and Company

A new comedy adapted from the French by Holman Day, entitled Along Came Ruth, was produced for the first time in America at the Poll Theater Feb. 9, under the management of Henry W. Savage. Every seat in the house was sold and the large audience was delighted, giving the star, Irene Fenwick, and her excellent support many curtain calls of each act.

At the Jacques the Fall Stock co. appeared in The Russian Feb. 9-14 before large audiences.

O. F. CASWELL.

### CHATTANOOGA

#### George Evans and Musicians Fined \$50 for Blocking Traffic

Honey Boy Evans played to a capacity house Feb. 6. While here Mr. Evans and his musicians were arrested for blocking traffic on the principal street of the city by the police commissioner and fined \$50 and costs.

For o' My Heart Feb. 12 drew immense audiences. The showbread of the Hills Feb. 13. Julia Nevills Stock co. played St. Mino all week at the Lyric Theater.

The Maestric vaudeville continues to play to capacity houses.

HERBERT OPPENHEIM.

### KNOXVILLE

Evelyn Nesbit Thaw was the alleged attraction at Staub's Feb. 7. Officer 988 pleased a good house Feb. 5. Co. and production better than usual for a play out several seasons. Evans, Minstrels, as usual, furnished an abundance of fun for two large audiences Feb. 7.

Miss Tanager, one of the leading society members of Knoxville and well known in other Southern cities, appeared with Hiram Gofforth, a local man in the tango, hesitation and other modern steps, as an act with Keith vaudeville week Feb. 9 at Bijou. This was Miss Tanager's first appearance on the professional stage and her fresh, girlish manner, coupled with most beautiful dancing, made a tremendous success.

CHARLES H. KETCH.

### HAMILTON

Hamilton theaters have had a spate of good attractions recently, which were F. R. Benson and his Stratford Players, Margaret Austin, John Drew, and De Wolf Hopper and his co. in Gilbert and Sullivan revivals. All of these superior attractions did splendid business.

Good business has also prevailed at the Temple and Lyric theaters, where vaudeville is the rule.

Miss Anglin was tendered a reception by the Woman's Canadian Club at the Conservatory of Music during her recent engagement.

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# DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue data must be mailed to reach us on or before that date.

**DRAMATIC**[illegible]

19. Greenburg 20. Cedar Rapids 21. 22. D. Matine 23-25. P. D. D. 26.  
 STALL, Nemo (Harry B. Harris Nat.). Akron, O. 18. Lima 19. Ft. Wayne, Ind. 20. Ann Arbor, Mich. 21. Flint 22. Detroit 23. Bay City 24. Grand Rapids 25. Kalamazoo 27. Lansing 28. Jackson March 2. South Bend, Ind. 3. Joliet, Ill. 4.  
 STARR, Frances (David De-lance). N.Y.C. Dec. 23-Ind.  
 STOP Thief (Cohan and Har-ris). Balto. 10-31. Syracuse, N. Y. 23-25. Rochester 26-28.  
 STOP Thief (Cohan and Har-ris). Knoxville, Tenn. 18. Chattanooga 19. Noma, Ga. 20. Ansonia, Ala. 21. At-lanta, Ga. 22-25. Macon 26. St. Augustine, Fla. 27. Jack-sonville 28.  
 STOP Thief (Cohan and Har-ris). Detroit 10-31.  
 STOP Thief (Cohan and Har-ris). Brainerd, Minn. 18. Superior 19. Duluth 20. St. Paul 21.  
 STURFORD (John A. Brady). Atlanta, Ga. 10-31.  
 SUNDONNET Sue (Ray Bank-son). Dexter, Kan. 18. Ocon-ville 19. Indian 20. Coey 21. Cedarville 23. DeWitt, Ohio. 24. Chetonia, Kan. 25. Weir 26. Columbus 27. Seaboard 28.  
 TALLAFERRO, Mabel, and Edith (Joseph Brooks). N.Y.C. Dec. 23-Ind.  
 TAYLOR, Lavonia (Olliver Mc-Donald). N.Y.C. Dec. 20, 1912-Ind.  
 THAT Printer of Udell's (Gen-till and MacVitt). Litchfield, Minn. 18. Williams 19. Noma, Mo. 20. Morris 21. Fergus Falls 22. Wapneton, N. D. 24. Ottumville, Minn. 25. Montevideo 26. Milbank, S. D. 27. Aberdeen 28.  
 THEIMA A. Henry (W. Link). St. Gabriel, Kan. 19. Clyde 20. Sabotus 23. Tecumseh, Neb. 25. Auburn 26. Nebraska City March 2.  
 THINIR That Count (Wm. A. Brady). N.Y.C. Dec. 8-Ind.  
 THIRD Degree (J. A. Mc-Donald). Humboldt, Ia. 19. Laurens 20.  
 THOUSAND Years Ago (Messrs. Shubert). N.Y.C. Dec. 8-Ind.  
 TO-DAY (Managerial Produc-tion Co.). N.Y.C. Oct. 6-Ind.  
 TOWN Pool (Harry Green). Monticello, Tenn. 18. New Mexico 19. Nashville 20. Monroe 21. Buxton 23. Afton 24. Lorimer 25. Greenfield 26. Fontenelle 27. Macon 28. Lewis March 2. Shenan-doah.  
 TRAFFIC. The. Milwaukee 10-31. Toledo, O. 23-25. In-dianapolis March 2-7.  
 TRAFFIC. The. Ohio. Nov. 24-Ind.  
 THE of the Lonesome Pine (Klaw and Harriser). Pitts-burgh 10-31.  
 UNCLE Tom's Cabin (Wm. Kibbel). Reading, Pa. 18-19. Westchester 19. Port-land 20. Astoria 21. Red Bank 23. Low Branch 25. Merrittown 24. Plainfield 25. Paterson 26-28.  
 UNCLE Tom's Cabin (Leon Wasserman). Bellevue, O. 18. Bucyrus 19.  
 UNCLE Tom's Cabin (Kibbel and Martin). Paterson, N. J. 16-18. Wilmington, Del. 16-31. Balto. 23-25. Prov. 2. Wash. 3.  
 UNDER Cover (A. E. Woods). Boston Dec. 23-Ind.  
 WALKER, Charlotte (Klaw and Harriser). Ohio 18-Ind.  
 WARD, Fanny (Chas. Millan). Chicago 23-Ind.  
 WARFIELD, David (David Be-lasco). Chattanooga 10-31. Pitts-burgh 23-25. Washington March 2-7.  
 WARNING. The. Detroit 10-31. Cleveland 23-25. Cleveland, O. March 1-7.  
 WELSH Players (Weber and Hant). Pittsburgh 10-31.  
 WHERE the Trail Rides (Primrose and McMillan). Detroit, Mich. 22. Ann Ar-bor 23. Flint March 1.  
 WHITE Slave. Balto. 10-31.  
 WHIP. The (Comstock and Gent). Columbus, O. 10-31.  
 WHIP. The (Comstock and Gent). N.Y.C. 10-23.  
 WITHIN the Law (American Play Co.). Boston 10-Ind.  
 WITHIN the Law (American Play Co.). Los Angeles 9-22. San Diego 23-25.  
 WITHIN the Law (American Play Co.). Pittsburgh 10-23.  
 WITHIN the Law (Central American Play Co.). At-lanta, Ill. 21. St. Joseph, Mo. 23. Columbia 24. Pal-ton 25. Louisiana 26.  
 WITHIN the Law (Eastern American Play Co.). Ft. Worth 10-Ind.  
 19. Greenburg 20. Cedar Rapids 21. 22. D. Matine 23-25. P. D. D. 26.  
 WITHIN the Law (Northern American Play Co.). At-lanta, Ill. 21. Chicago 23-25.  
 WITHIN the Law (Southern American Play Co.). Bir-mingham, Ala. 10-18. Min-nneapolis, Tenn. 10-22. Pine Bluff, Ark. 23. Hot Springs, Ark. 24. Little Rock 25. Ft. Smith 26. Fayetteville 27. Muskogee, Okla. 28.  
 WITHIN the Law (Special American Play Co.). N.Y.C. 9-21. Atlantic City, N. J. 23-25.  
 WITHIN the Law (Western American Play Co.). Green-wood, S. G. 18. Abbeville 19. YEARS of Discretion (David Belasco). Springfield, Mass. 18. 19. 20. 21. 19-21.  
 YELLOW Ticket (A. H. Woods). N.Y.C. Jan. 30-Ind.  
 ZABREN (Adolf Phillips). N. Y.C. Jan. 28-Ind.  
 TRAVELING STOCK  
 ANGELL, Athens, O. 10-31.  
 BERRY, Jack (J. D. Proud-love). Macon City, Ia. 2. May 8.  
 BROWN, Kirk (T. Meneley). Hornell, N. Y. 10-31. Olean 23.  
 CHASE-Lester. Yeakum, Tex. 10-31.  
 COORNE-Price Players: St. Louis 10-31.  
 EDWARDS-Wilson. Laramie, O. 10-31.  
 GRAY, Helen. Greensburg, Pa. 10-31.  
 LA MOY, Byersville, O. 10-18. 19. 20. 21. 19-21.  
 LEONARD Players. Fontenelle, Ia. 10-18. Lenox 19-21.  
 LONG, Frank E. (Frank E. Long). Wauwan, Wis. 10-21. Grand Rapids 23-25. Merrill 26.  
 LYCOMB (Jack Simmons). Scandia, Neb. 10-31.  
 MAHER, Phil. Chambersburg, Pa. 10-31. Lehigh 23-25.  
 MARKS, Ernie. Cobalt, Ont. 10-31.  
 NICOL, George. Norwiler, Mo. 10-18. Green City 19-21.  
 PICKERT, Ft. Lauderdale, Fla. 10-31. Miami 23-March 7.  
 PRINCE, J. Traversa City, Mich. 10-31.  
 ST. CLAIR, Winifred. Altoona, Pa. 10-31.  
 SAVIDGE, Walter. Creighton, Neb. 10-31.  
 SHANNON, Frankfort, Ind. 10-31.  
 WHITNEY, Alpena, Mich. 10-21.  
 WINNINGER Players (John D. Williams). Willmar, Minn. 10-31. Red Wing 23-25.  
 WOLFORD (E. L. Paul). Hunt-ington, Ark. 10-31.  
 OPERA AND MUSIC  
 ADELE (New Era Producing Co.). Los Angeles 10-31. San Diego 23. Santa Ana 25. Pomona 24. Pasadena 25. Po-mona 26. Redlands 27. San Bernardino 28. El Paso, Tex. March 2. San Antonio 6-7.  
 ADELE (New Era Producing Co.). El Paso, Tex. 10-31.  
 AMERICA (Messrs. Shubert). N.Y.C. Aug. 30-Ind.  
 BRIAN, Donald (Chas. Froh-man). Phila. 2-31. Atlantic City, N. J. 23-25. Syracuse, N. Y. 27. 28. Ithaca, March 2. Rochester 3, 4.  
 CARL, Richard, and Hattie Williams (Chas. Frohman). Boston 23-25.  
 GENTLE Grand Opera (Messrs. Aborn). N.Y.C. Sept 10-Ind.  
 DRESSER, Marie. 'Frisco, Jan. 30-Ind.  
 HILTON, E. Lillian (A. H. Woods). Washington 10-31. Balto. 23-25.  
 FINELY (Jack Shoemaker). Terre Haute, Ind. 18. Vin-cennes 19. Paducah 25. 26. Evansville, Ind. 27. Frankfort, Ky. 28. Lexing-ton 24. 25. Paris 26. Charle-ton, W. Va. 27. 28.  
 GIRL on the Film (Messrs. Shubert). N.Y.C. Dec. 20-Ind.  
 GORDON, Kitty (Olliver Mccon-ey). Los Angeles Jan. 23-Ind.  
 HAPPY Hoolians (Clint Wil-son). Syracuse, N. Y. 10-Ind.  
 HIGH Jinks (Comstock and Gent). N.Y.C. Dec. 10-Ind.  
 HITCOCOCK, Raymond (Cohan and Harris). Boston 10-Ind.  
 HIRSHMOON Express (Messrs. Shubert). St. Louis 10-31.  
 HOPPER, De Wolf (Messrs. Shubert and Wm. A. Brady). Chicago 9-Ind.  
 LITTLE Ode (Klaw and Er-lenauer). N.Y.C. Nov. 10-Ind.  
 LITTLE Millionaire (Howard Leigh). Palestine, Tex. 18. Marlin 19. Bryan 20. Brecken-ridge 21. Taylor 23. Temple 24. San Antonio 25. Abilene 26.  
 23. Sweetwater March 2. Cedar-rale 3. Big Springs 4. Waco and teacher). 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.  
 MACDONALD, Christie (Waco and teacher). 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.  
 MIDNIGHT Girl (Messrs. Shubert). Phila. 9-21. N.Y.C. 23-Ind.  
 MODERN Eve (Mori Singer). Columbus, Ga. 18. Ansonia, Ala. 19. 20. 21. 22.

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## HAZEL DAWN LEAVES

Quits K. and E. Because of Unpleasantness Between Herself and Alma Francis

By mutual consent the contract between Klaw & Erlanger and Hazel Dawn has been canceled. Miss Dawn has left the cast of The Little Cafe, and her part has been taken by Mildred Elaine.

It is said that the break has been caused by an unpleasantness existing between Miss Dawn and Alma Francis, who also played an important part. Rumors that the separation was impending have been current for some time, although Miss Dawn says that her temporary absence from the cast some time ago was due to an attack of bronchitis, and not to strained relations. Further than that the cause of her going was due to an "unhappy" situation involving Miss Francis and herself, Miss Dawn would have nothing to say.

Not only has she left The Little Cafe, but also the management of Klaw & Erlanger, under whose direction she appeared when she made so pronounced a hit in The Pink Lady.

## THEATER FIRE IN ROCHESTER

Damage to the extent of \$2,000 was sustained by the Shubert Theater Building in Rochester, N. Y., early morning of Feb. 8, from fire. The principal loss was to the rooms of the Fraternal Order of Eagles, which are located on the upper floors of the three-story brick building. The theater proper sustained damage and performances were not halted.

## AMERICAN MANAGER LOST IN MEXICO

SAN DIEGO, CAL. (Special).—F. T. Cromwell, aged twenty-nine, half owner of the lease of the Majestic Theater here, left San Diego for Sonora, Mexico, Dec. 20.

Before leaving he is said to have remarked: "I am going into a dangerous country on a dangerous mission." S. K. Hostetter, American consul at Hermosillo, Sonora, reports that he has lost all trace of Cromwell. Cromwell's wife, who lives in Vancouver, is making efforts to locate him.

## SOTHERN AND MARLOWE RUMOR

Julia Marlowe's retirement from the stage is confirmed by E. H. Sothern, according to a dispatch from Portland, Ore., dated Feb. 11.

Mr. Sothern says that he will follow his co-star and wife in two years after this season, as he finds no pleasure in the work without her at his side. The reports about a separation Mr. Sothern disposes of by quoting a letter from his wife, in which she says: "I like what I have, dear partner, and when I have you I shall only want the hills and skies, and forget all the rest."

## PITT THEATER SAFE ROBBED

PITTSBURGH, PA. (Special).—After forcing the watchman at the point of a revolver to admit them to the building, binding the watchman and a stage hand, whom they then locked in a dressing room, three men blew open the safe in the Pitt Theater,

Penn Avenue and Sandusky Street, between 1 and 2 A.M. and escaped with over \$1,000, according to the story told by the watchman and stage hand, who are detained by the police. The watchman and stage hand, Turner and Cuff, were given a preliminary hearing before Magistrate John J. Sweeney in Central Station, repeated the stories they had told the police, and were then held for further investigation. They corroborated each other's story, denying any knowledge of the men who robbed the safe.

DAN J. FACKNER.

## BILLIE BURKE'S PLANS

Star to Take Maughan Play to Canadian Northwest—Revivals in San Francisco

Billie Burke having definitely decided not to go to London for a Spring opening in The Land of Promise, Charles Frohman will no longer postpone the English production, but will make it immediately with Irene Vanbrugh as Nora, at the Duke of York's Theater.

When Miss Burke's present Lyceum Theater season concludes at the end of this month, she will undertake the longest and in many ways the most important tour she has attempted as a star. As the plot of The Land of Promise has much to do with the Canadian Northwest, she will include British Columbia and Calgary in her territory. The principal Eastern cities will be visited, and some time will be spent in California. It is likely that while in San Francisco she will give special performances in some of her earlier successes in which she has never been seen there. She will be accompanied on tour by a repertoire company of over fifty persons.

After March 2, New York will not see Miss Burke until next October, when she will come to the Lyceum Theater to remain throughout the season.

## NEW PLAY FOR RICHARD BENNETT

Will W. Whalen is putting the finishing touches to a new four-act play for Richard Bennett. The new drama in no way smacks of Damaged Goods, though the title is The Plague. The hero of the piece is a romantic Irish boy who has more Celtic wit and rhetoric on his tongue than logic and education in his head. The locale of the action is Irish-America, a certain section of the anthracite coal regions of Pennsylvania, and the characters are much of the same order as the Irish Players gave us, only the Irish has a tinge of the Yankee. The hero is said to afford Mr. Bennett splendid opportunities, running the gamut from light love scenes to a socialistic speech. Just before Mr. Bennett opened in Damaged Goods, he appeared in the unsuccessful drama, The Stronger Claim as a young Irish priest. Mr. Bennett's brogue, just a bit of it, made a hit, and since then he has hankered to find a role that would let him use an Irish accent. The Plague furnished him that desideratum. Mr. Whalen has shown himself to be a capable exponent of the Irish character, comic and otherwise, in his plays, Ill-Starred Babbie and The Ladder of Life, both of which have been done in stock, though not as yet seen in New York.

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## WOMEN

Aubrey, Hazel, Ullie Akers.  
Baker, Carrie, Zoe Barnett.  
Mrs. Mollie Bryant, Maffie Burt.  
Barling, Alice Baxter, Nellie Battersfield, Myrtle Bickel, Mrs. Rose Bennett.  
Carman, Grace Florence Carrette, Marguerite Chaffin, Blanche Calk, Thelma Carlton, Catherine Cooper.  
Drew, Margaret, Edna Dresser, Marguerite Dunwoodie.  
Rita Davis.  
Elliot, Marie.  
Isabel, Olive, Louise Farlong.  
Goodwin, Elsie, Dolly Gray.  
Houston, Jane, Jennie Howe.  
Louise Hamilton, Alice Hudson.  
Jacobs, Josephine, Mattie Kuttner, Margarette Kirwin.  
Lee, Beanie, Mrs. W. Louis.  
Jeffreys Lewis, Pauline Lord.  
Laura Laird, C. B. La Vigne.  
Morton, Martha, Alice Moffat, Marion Mosby, Gertrude Magill.  
Parker, Myrtle, Gwendolyn Piers, Ruth Pearson, Cora Proctor, B. Farrell, Minnie Palmer, Antoinette Perry.  
Walney, Edna, Mrs. Dean Raymond, MIMO Aran, Frances

Riaz, Elsie Ray, B. Robbins, Frances Rodding, Mrs. J. Richmond, Lotus Robb, Louise Rial.  
Sears, Zelda, Annie Sutherland, Alice Simpson, Ivy Sinclair, Marie Stoddard, Mary E. Smith, Laura St. James, Louise Sanford, Florence Stone.  
Thorn, Mabel, Gladys Turner, Adelaide Thurston, Margaret Turnbull.  
Von Frowit, Wanda, Adelaide Vernon, Beatrice Van Brenner, Wick, Grace, Margaret Whitely, Betty Wallace, Grace Washburn.

## MEN

Armstrong, Paul, E. C. Andrews.  
Boritz, Edwin, Frank J. Barton, Jas. Brooks, Lloyd Burton, E. R. Benson, Philip Branson, W. W. Brown.  
Crane, Chas. L., L. E. C. Cunniff, Walter Charman, Chas. D. Davis, Jack, Edw. D'Ott, Arthur Downing, Foxhall Dainard, Jno. Dunn, Will H. Deebin, Wm. Dillon.  
Mills, Jack, Edwin Emery, E. F. Fenn, Bobby Edgar, Harry Elmer, H. J. Everett, Foster, Victor Fletcher, E. P. Fletcher.

Garvin, Chas. F., Theo. Gray, J. M. Gillis, M. L. Glick, Walter Griffith.  
Henderson, Jack, Mr. Homan, Jas. Hoyer, Hamilton Harris, Randolph Hartley.  
Jarrett, Jack.  
Kendrick, Frank, Sam Koon, Lewis J. Kinner, Geo. Knapik, Jno. Koller, Chas. Krammer, Lorenz, Camery, Geo. La Roy, Karna, Leon, Geo. La Roy, Ray, Leonard.  
Mackay, Edw., Robt. Martin, Edwin Middleton, Chas. Moran, Ross, Walter, Andy Maudslayi, Jno. McKee, Walter McCullough, A. MacQuarrie.  
Neverson, Hale.  
Ober, Robt.  
Preston, La Roy, Henry Pomeroy, W. F. Pomeroy, Matthew Purcell, Jas. Patten, Almas Peltier.  
Roberts, Wm. A.  
Rosen, Joe W., Howard Schickel.  
Taylor, Chas. A., E. F. Thompson, Harry Taylor, Wm. T. Taylor, H. W. Taylor, Leonard Terry.  
Van Remondere, Frederick, Walden, Homer, Thomas A. White, Harry West, Morris Wallace, Chas.

fer): Louisville 10-21. Indianapolis 23-28.  
BRAUZY Youth and Folly (Wm. V. Jennings): Wash. 10-21. Pittsburgh 23-28.  
BRIKMAN Show (Jack Singer): B'klyn 10-21. Paterson 23-28.  
BELLES of Beauty Row (Henry P. Dixon): N.Y.C. 9-21. Hoboken 23-28.  
BEN WELCH (Joe Lieberman): N.Y.C. 10-28.  
BIG Jubilee (Jas. Weedon): Chgo. 10-21. Detroit 23-28.  
BILLY Watson's Big Show (Dan Gusenhelmer): St. Paul 10-21. Milwaukee 23-28.  
BON Ton Girls (Frank McAdler): N.Y.C. 10-21. Bridgeport 23-28.  
BOWERY (Geo. Harris): Rochester 10-21. Syracuse 23-28. Utica 23-28.  
BROADWAY Girls (Louis Oberworth): B'klyn 10-28.  
O O L I G G E Girls (Henry Hedden): Indianapolis 10-21. Chgo. 23-28.  
COLUMBIA (J. G. McFarland): Buffalo 10-21. Rochester 23-28.  
CHUCKERJACKS (Chas. E. Arnold): Minneapolis 10-21. St. Paul 23-28.  
DREAMLAND (Dick Patton): Milwaukee 10-21. Chgo. 23-28.  
FOLLIES of the Day (Jack McNamee): Chgo. 10-21. St. Louis 23-28.  
GAY New Yorkers (Jaka Goldensberg): Newark 10-21. Phila. 23-28.  
GAYETY Girls (Bob Simons): Albany 10-18. Worcester 19-21. Boston 23-28.  
GINGER Girls (Emanuel (Rosenthal): Hoboken 10-21. Phila. 23-28.  
GIRLS from Hapsland (B. W. Chismar): Detroit 10-21. Toronto 23-28.  
GIRLS from Starland (Chas. Donaghe): N.Y.C. 10-21. B'klyn 23-28.  
GIRLS from the Great White Way (Dave Gordon): Prov. 10-21. Boston 23-28.  
GOLDEN Crook (Jas. Fulton): Kansas City 10-21. Omaha 23-28.  
HAPPY Widows (Wm. Fennessy): Omaha 10-21.  
HARRY Hastings (Jack Levy): Phila. 10-21. N.Y.C. 23-28.  
HONEYMOON Girls (Harry Leon): Syracuse 10-18. Utica 10-21. Montreal 23-28.  
LIBERTY Girls (Alex. Ger-

mon): Pittsburgh 10-21. Cleveland 23-28.  
LOVE Makers (Jra A. Miller): Bridgeport 10-21. Prov. 23-28.  
MARION'S Own (Bob Trayner): Cinth. 10-21. Louisville 23-28.  
MINER'S Big Frolie (Ed. Daley): Paterson 10-21. Newark 23-28.  
M O L L I E Williams (Phil Lewis): Chgo. 10-21. Cinth. 23-28.  
QUEENS of Paris (Joe Howard): B'klyn 9-21. N.Y.C. 23-28.  
ROBIN'S Big Show (Joe Robinson): Phila. 10-21. Balto. 23-28.  
ROSE Rydell (Harry Thompson): Montreal 10-21. Albany 23-28. Worcester 23-28.  
ROSELAND Girls (Walter Greenwald): St. Louis 10-21. Kansas City 23-28.  
ROBBY Power Girls (Louis Livingston): Toledo 10-21. Chgo. 23-28.  
SOCIAL Maids (Bob Cohen): N.Y.C. 10-21. B'klyn 23-28.  
STAR and Garter (Harry Rose): Springfield 10-18. Albany 10-21. N.Y.C. 23-28.  
TAXI Girls (Louis Hartig): Boston 10-21. N.Y.C. 23-28.  
T R O C A D E R O S (Frank Pierce): Balto. 10-21. Wash. 23-28.  
VANITY Pair (Wm. S. Clark): Minneapolis 23-28.  
WATSON Sisters (Geo. Beltrame): Toronto 10-21. Buffalo 23-28.  
BURLING PROGRESSIVE CIRCUIT  
BLANCHE Baird's Big Show (Billy Dunn): Chgo. 10-28.  
BROADWAY Belles (Joa. Oppenheim): St. Louis 10-21. Kansas City 23-28.  
CRUSON Girls (Chas. Robinson): Boston 9-21. N.Y.C. 23-28.  
DANDY Girls (Chas. Cromwell): Pittsburgh 10-21. Cleveland 23-28.  
EVA Moll's Big Beauty (Lewis Talbot): Trenton 10-21. Phila. 23-28.  
FOLLIES of Pleasure (Rube Bernstein): Boston 10-28.  
GIRLS from the Police (Harry Strouss): Chgo. 23-28.  
GIRLS from Jordan (Lew Stark): Kansas City 10-21.

HIGH Life Girls (Frank Calder): Indianapolis 10-21. St. Louis 23-28.  
HONEY Girls (Bernard and Kessler): N.Y.C. 9-21. Phila. 23-28.  
MAY Howard's Girls of All Nations (J. D. Barton): Pittsburgh 10-18. Holbrook 19-21. Boston 23-28.  
MIRTH Makers (Hatch and Beatty): Birmingham 10-18. Schenectady 10-21. Pittsburgh 23-28. Holbrook 23-28.  
MISCHIEF Makers (Jean Beaudin): Buffalo 10-21. Birmingham 23-28. Schenectady 23-28.  
MONTE Carlo Girls (Tom Sullivan): Chgo. 10-21. Detroit 23-28.  
PARISIAN Beauties (Sim Williams): Phila. 10-21. Trenton 23-28.  
PROGRESSIVE Girls (Jack Reid): Detroit 10-21. Toronto 23-28.  
QUEENS of Cabaret (Gutter and Leavitt): Toronto 10-21. Buffalo 23-28.  
RECTOR Girls (Morris Weinberg): Phila. 10-21. Pittsburgh 23-28.  
STARS of Syracuse (W. B. Bentley): Cleveland 10-21. Cinth. 23-28.  
TANGO Girls (Chas. Taylor): Cinth. 10-21. Indianapolis 23-28.  
TRIP to Paris (Harry C. Lake): N.Y.C. 10-28.  
MISCELLANEOUS  
BINGHAM, Mr. and Mrs. Baida, Weikert, Okla. 18. Okemah 19. Shawnee 20. Street 21. Cadiz, Ky. 22. Seymour, Ind. 23. Neosho, Mo. 24. Hannum, Wis. 25. Elgin 26. Racineville March 2 Edinboro Ill. 4.  
DESLER, Gabry: Buffalo 10-18. Phila. 23-28.  
GAMBLE, Ernest. Concert Party: Marion, Ind. 18. Adair, Mo. 20. Fairfield 21. Maryville, Mo. 22. Albany 23. Fayette 24. Troy 25. Westfield, Ill. 26.  
LAUDER, Harry (Wm. Morris): Denver 10-18.  
LLOYD Alice: Buffalo 10-21. TANGUAY, Eva: Chgo. 2-Indef.

THURSTON, the Marician (Jack Jones): Chgo. 1-21. Grand Rapids, Mich. 23-28. Detroit March 2-7.



## JERSEY CITY

## Playgoers Search for Gold Piece Which Manager Conceals in City

The Lure was splendidly acted by a star co. at the Majestic Theater Feb. 9-14 to capacity business.

The Orpheum Theater celebrated its first anniversary Feb. 9-14 by putting on a great big bill to big business. The programme was headed by the Bush Brothers and Ed. Blondel and co. semi-weekly changes of pictures and vaudeville are made at Keith's Theater and the Bon Theatre.

The Traveling Salesman was the attraction at the Gayety Theater, Hoboken, Feb. 9-14, where the clever stock co. gave the best of satisfaction to the large houses.

Harry Hastings' big co. drew large crowds to the Empire Theater, Hoboken, Feb. 9-14. Belle Baker headed the big bill at the Hudson Theater, Union Hill, Feb. 9-14 to good business. The Time, the place and the girl, at the Broadway Theater, Bayonne, Feb. 9-14, was a genuine hit as given by the Lucille Moray Stock co.

Manager Anthony Michel of the Orpheum Theater has had the walls of the lobby and auditorium decorated with beautiful oil paintings.

William J. Kelly, leading man of the Lure co., at the Majestic Theater Feb. 9-14, was kept busy during his stay in this city meeting old friends. Mr. Kelly was the first leading man of the Orpheum Theater Stock co. in this city last season, at which time he made many friends. Mr. Kelly is writing a play in which he intends to star, and is glad to have a rest from the strenuous life of stock.

There is a rumor that the Gayety Theater, Hoboken, will be on the No. 2 Columbia Burlesque Wheel next season.

Manager Edwards of the Broadway, Bayonne, has introduced a new feature called "Captain Kidd's Treasure." His decision is a solid piece at some place in a prominent section of the city, and after the matinee the audience is given a clue as to the hiding place and a general search is made for the coin. The finder is rewarded with the gold piece. One night a week shirt-waists are given to women and on another night men are presented with silk hose.

WALTER C. SMITH.

## INDIANAPOLIS

## Players Entertained at Luncheons and Musicals

The Whirl did a big week's business at the Shubert Theater, Feb. 9-14. Particularly pleasing was the work of Hilda Homan, Herbert Booth, Eric Mayne, John L. Shinn, Alice Seaton, and Margaret Boland. Gaby Deslys followed for two performances Feb. 9. The Bird of Paradise returned for a five days' engagement Feb. 10-14, with Lenore Ulrich, David Landau, William Desmond, and an entirely new but competent cast. The Shubert gave the monthly theater party committee a fine and the house was packed. Feb. 9. My Heart Feb. 10-14 (return).

Wion Thier fulfilled his mission as a laugh producer on its first appearance at Shubert's Feb. 9-14. Much interest centered in the appearance of Suzanne Willis, who gave an excellent performance of the young crook, Nell. Miss Willis contributed in a great measure, to the success of the Shubert Stock co. last summer, of which she was a popular member. Weber's Band played a fair house Feb. 9. John Drew Feb. 10-14. Lenore Ulrich, who played the leading role in the Shubert's Feb. 9-14. The New York Feb. 10-14.

Keith's offered a good bill, headed by Orosy and Dargatzis in a new act. The Man Who Remembered, Maharet, and Merrill and Otto, also scored. Hilda Homan and Margaret Boland, of the Whirl co., were guests of honor at a charming luncheon given by Mrs. C. F. New Feb. 7. The other guests were more than ordinary interest. Dore and Dixon, dancers, were also very popular. While Ada Lawie, Melville Mills and others in the big co. all found favor. Ben-Hur Feb. 10-14.

Get-Rich-Quick Wallisford was the offering of the Auditorium Stock co. for the week beginning Feb. 8, opening to the usual large Sunday audiences. Harry Mortimer's work in the title role was one of the best things that he has done since his coming here. Clarence Oliver was a bit as Blackie Daw while Frances McHenry played as Fannie, the stenographer. Others in the cast also found favor. Paid in Full Feb. 10-14.

The Grand had The Red Rose for the week of Feb. 8-14, playing to satisfactory business. Little Koniak headed the presenting co and was splendidly received. Common Law Feb. 10-14.

Geoff Leam, assisted by Clio Nevfield, put on a song sketch at the Orpheum Feb. 8-14 that richly deserved the headline honors accorded it. The act was a hit from curtain to curtain.

Other numbers also pleased. A symbolic playlet called Hanolpous was the headline number at the Empress for the week beginning Feb. 8 and with other numbers on a general bill of merit, found favor with the crowds at each performance.

The Gayety had the Honor Widows Feb. 8-15, playing to good-sized audiences nightly. Golden Crook 10-14.

## KANSAS CITY

The Honeymoon Express played its second week at the Shubert Feb. 8-14 before packed houses. Al. Jolson has certainly made himself solid with Kansas City theatergoers and his future appearances here are sure to be looked forward to with more than ordinary interest. Dore and Dixon, dancers, were also very popular. While Ada Lawie, Melville Mills and others in the big co. all found favor. Ben-Hur Feb. 10-14.

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Girls from the Follies were the Willis Wood offering Feb. 8-14, opening to good business. The Night Namba Jags were the feature offering. Girls from Jordanland Feb. 9-14. The Glen had an exceptionally good bill Feb. 8-14, the Angela Quartette of comedy singers being the big hit of the performance. Another good bill at the Hippodrome Feb. 8-14 drew good crowds nightly and was well received. Bob Marston and co. in A Welsh Bardic Dream was the headline. The big Lebler production of The Garden of Allah will be seen at Convention Hall the week of Feb. 23.

## WINNIPEG

## Winnipeg Enthusiasm Over Grand Opera as Presented by Quinlan Company

Winnipeg people have been reveling in grand opera as produced by the Quinlan Opera Co. Feb. 2-7. The Walker Theater was well filled all week and the main floor, where the price of seats was prohibitive to many, the chorus was very fine, and all the principals made a splendid impression, especially Emma Greig, Edna Thornton, Polye Lora, and Gladys Anderson. Tannhauser, Francis Costa, Robert Parker, and Spencer Thomas are only a few of the male voices that pleased the audience. Much praise is given on all sides to Manager Walker and Mr. Quinlan.

The popular Permanent Players at the Winnipeg Theater delighted their large audiences with Mrs. Wigan of the Ombudsman Patch for week of Feb. 2-7. Miss Chapman, a very great favorite, played excellently the part of Mrs. Wigan. The Farringtons of Idaho have been amusing. All the rest of the co. added to the fun. The big event of the week will be the opening of the new Panthea Theater (vaudeville). A good bill is offered with Milton and Dolly Robbins as headliners.

## CALGARY

That Shakespeare is still a drawing card was shown by the attendance at the Sherman Grand Feb. 2-4 when Robert Mantell presented King John. King Lear, Hamlet, and Richard the Third to the biggest business that has been accorded any offering for a long time. Mr. Mantell gave his usual fine performance in each part, and Fritz Lieber, who made such a favorable impression on his last visit, gave excellent support. The balance of the support was scarcely what could have been wished. Louis Meyers's All-Scotch co. played three nights return engagement this week in The Glad Eye and The Red Thing. The Empire had a good bill of Panthea vaudeville Feb. 2-7, headed by the Hiding Duttons in a clever and swiftly drawn equestrian act. The excellent acts provided by Mr. Sherman on his vaudeville circuit are apparently gaining recognition. Business has increased greatly, especially at Brandon, Swift Current, and Saskatoon, which are all now running on a paying basis.

## EDMONTON

At the Empire Theater Henry Woodruff and co. in a cleverly staged sketch entitled A Regular Business Man played a fine bill Feb. 2-4. Robert Mantell and his co. presented King Lear, Macbeth, Hamlet, and Richard III., playing to large audiences. Feb. 5-7. Scenic effects were excellent. Big business prevailed at all performances.

At Panthea Theater Gunboat Smith was featured the week of Feb. 3, drawing big crowds at all performances. The Permanent Players presented the Bonnie Briser Book at the Lyceum Theater the week of Feb. 2. The principal male role was excellently accounted for by Harry Cornell. Ed. Hearn taking the part of Lord Hay. Irene Lorton is to be commended for her presentation of the daughter of Lechian Campbell. William the Yule in the part of Paganini. The scenic effects were splendid. Good business all week.

AUGUST WOLF.

## NEW ORLEANS

Nesimora, in Belle Donna, was a good drawing card at the Tulane Feb. 9-14. The star is as capable and as successful as ever. Paviava and her Imperial Ballet Feb. 10-14. Post of My Heart Feb. 22-25. Antony and Cleopatra. Cines motion pictures were the attraction at the Crescent Feb. 8-14. Big audiences during the week created this masterpiece of the photographer's art. The Specter Feb. 8-14.

Grand opera at the French Opera House continues popular. The Universal Film Manufacturing Co.'s motion pictures of Traffic in Souls held the boards at the Crescent Feb. 8-14. The production proved an instructive and entertaining one. The city endeavored to make the showing of the pictures, but the courts refused to interfere.

The features at the Orpheum for Feb. 8-15 were: Ellen Beach Law and Jack Kennedy and co. Yeays, Godowsky and Grandy are billed to appear Feb. 15. Mabel Elman March 9, and Miss Luisa Tiramini March 10.

J. M. QUINLAN.

## LOUISVILLE

Peg o' My Heart played a return engagement at Macaulay's Theater, filling entire week Feb. 9 to large houses. Miss Ryan and the Louisville Girl, Lilla Keeler, repeated the success of the previous visit.

Julia Sanderson in The Sunshine Girl, and Montgomery and Stone, with Elsie Janis, divide this week at Macaulay's.

The House of Bondage, a motion picture attraction, drew large attendance at the Shubert Masonic week of Feb. 8-14.

Paderewski is announced for one recital at the Shubert Feb. 23.

Officer and Lady The Gayety Theater each performance Feb. 8-14. Oscar and Adolph follow.

The College Girls proved a strong card at the New Buckingham week ending Feb. 14.

Vaudeville had a big week Feb. 8-14 with un-

usually strong performances at B. F. Keith's, the New National, and the Walnut Street Theater. Sophie Tucker scored at Keith's, the trained monkey, Richard the Great, was the card at the National, and the Dominican Trio was the headliner at the Walnut. Evelyn and John B. Quinn, formerly of Louisville, identified with Fontaine Ferry Park, are now successfully conducting a theatrical agency in Chicago.

CHARLES D. CLARK.

## SPOKANE

Jappyland, a big amateur production staged by local society talent for the benefit of St. Luke's Episcopal Hospital, Feb. 4-4, was the only attraction of the week. Receipts for the three nights were \$3,986, with expenses estimated at \$288. H. E. Quinn, producer and owner of the play, will receive one-half of the net proceeds. Miss Thelma Gilmore was leading woman, and five hundred persons took part.

The big annual show of the Spokane Lodge of the Theatrical Mechanical Association will be held at the Auditorium, Feb. 23. A committee, consisting of Fred Thompson, Orpheum; H. A. Smith, Panthea; and City Detective Chester Edwards, a former theatrical man, is in charge of arrangements. Talent from the local theaters and cafes will participate, with such added attractions as Manager Joseph Muller, of the Orpheum, and Manager Charles W. York, of the Auditorium. The proceeds will benefit the Spokane lodge.

H. W. Copeland, manager of the Rex motion picture house, will be manager also of the Empress when the former 8, and C. house opens with pictures. Mr. Copeland and C. D. Robinson have leased the Empress, and are making alterations. The old projection booth in the gallery is being torn out and a new one in the front of the balcony being installed. They are securing on Kinescope pictures, but have made no final selection as yet.

May Irwin in A Widow by Proxy was the attraction at the Auditorium Feb. 11 and 12.

W. S. MCCONA.

## SAN FRANCISCO

Milestones opened Feb. 9 at the Columbia with an all English co. to a big house.

The Alcazar had Andrew Mack Feb. 9 in The Royal Mounted. This is the fourth week of the star, and his engagement has proven successful. The Orpheum had a big opening Feb. 8 of McIntyre and Heath in a revival of The Ham Tree. A capacity house was present to greet them. The play ran one week. Trentini in The Firefly made her first appearance in San Francisco Feb. 10.

Empress offered an excellent bill to good houses. Panthea gave a playlet called Vice that jammed the house.

The Wigwam has made a hit with Monte Carter as Ixay in the second month.

Victor of Walsfield was at the Tivoli, Cyril Scott in The Day of Days at Grauman's, The Harper Mystery at the Portola, and at the Navy for another week Traffic in Souls, with dancing after every performance, on the stage.

A. T. BARNETT.

## BUFFALO

Seven Keys to Baldpate attracted large audiences to the Star Feb. 9-14. The Plant Feb. 10-14. Madame Moeselle Feb. 10-14. The Chocolate Soldier, presented at the Tech Feb. 9-14, delighted good-sized audiences. Gaby Deslys Feb. 10.

Joseph Jefferson, Blanche Bender and George A. Wright, Jr., Rube Marquard and Bloom Seelye, Daisy Marie, and others, made up a notable bill at Eden's Feb. 9-14 to crowded houses.

At the Lyric Feb. 9-14 capacity houses greeted Lella Davis and her players, who scored with their skill. As it May. Truly shaduck, with the Bowery Burlesquers at the Gayety Feb. 9-14, attracted overflow houses. Eddie Fitzgerald, a Buffalo boy, shared first honors with Miss Shattuck.

The Gayety attractions are drawing hundreds of women and they are finding burlesque to their liking.

The Electric Venus, with the Militant Mads at the Garden Feb. 9-14, created a deal of wonderment to the large audiences.

J. W. BARKER.

## ROCHESTER

The Rule of Three was the attraction at the Lyceum Theater Feb. 9-11 to very good business. Ann Meredith, who was the popular actress with the Manhattan Players during the summer at the Lyceum, was given a royal welcome by her many admirers. Rose Stahl in Maggie Pepper was the attraction Feb. 12-14.

Happy Hooligan was an excellent drawing bill at the Baker Theater Feb. 9-11. Day house Feb. 12. The Krohn Yiddish Players Feb. 13, 14.

Nine big vaudeville acts and motion pictures at the Shubert Theater Feb. 9-14 drew immense houses. Schwarz Brothers' remarkable pantomime act, called The Broken Mirror, headed the bill.

At the Family, Charley Wood and his Stare Struck Kids headed an excellent bill week of Feb. 9 to very good business.

The headliner at the Theatre for week of Feb. 9 was Paul Nevins and Ruby Erwood. The Coal Man and the Maid.

The Honeymoon Girls held the boards at the Corinthian for the week beginning Feb. 9, playing to good business.

ROBERT HOSAN.

## COLUMBUS

Gaby Deslys, with her twelve changes of costumes, made her initial appearance in Columbus Feb. 10 at the Southern Theater. The star is supported by a capable co., including Forrest Hud and Fritz Von Busing. Alice Lloyd and her co. of vaudeville entertainers Feb. 12-14. The Walt Feb. 10-12.

Joseph and His Brethren, with Brandon Tynan, Pauline Frederick, and James O'Neil played to good houses all week at the Hartman.

B. F. Keith's Theater offered a good bill, headed by Reverend Alexander Irvine, in a sketch called The Reformer of St. Jude's.

The Lyceum had The Divorce Question to good houses.

LEONARD G. LATHAM.



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# VAUDEVILLE



Rupert Hughes's "Celluloid Sara" is Entertaining Comedy; Blanche Bates Appears in "Half an Hour"



VIRGINIA HARNED,

Sereny, N. Y.

This Week Returning to Variety in "Anna Karenina."

**R**UPERT HUGHES has invaded the sacred portals of the motion picture studio in his latest playlet, *Celluloid Sara*, produced at the Palace. Most of the action of *Celluloid Sara* takes place in the violet glare of the studio Cooper-Hewitt lights and in front of a clinking camera.

The sketch is a novelty with plenty of humor. The first audiences did not "get" all the laughs, being apparently too interested in the first glimpse of a studio. Naturally the characters are exaggerated for the sake of comedy and things happen which never occurred before a real camera, but the sketch will prove rather disillusioning to the photoplay fans, the matinee girls of the present day who thrill at every flicker of their film idol's smile. *Celluloid Sara* has the unique quality of being the first real playlet of motion picture life from behind the camera.

Beneath the satire of studio life is a story—quite conventional—of the picture star, *Celluloid Sara*, and the way she saves the ingenue and wife of the camera man from the wiles of the picture hero, who has already walked down the church aisle once in real life.

Sara films the hero kissing the susceptible girl with the husband's own camera. Then, backed up by the poor but honest villain, the hero is forced to resign on threat of having the canned evidence developed. The foiled hero departs, the tell-tale film is exposed to the light and all ends well.

This little story runs through the studio scene showing the taking of several bits in a melodramatic thriller. How the heavy "establishes" his gloating villainy, the heroine "registers" her simplicity and ingenuousness, the principals maneuver for the center of the picture and the hero schemes for the big moments of each scene—these little satirical shafts at studio life are barbed with keen humor.

Since everyone is more or less interested in photoplays, *Celluloid Sara* should prove one of vaudeville's most popular "releases." Joseph Hart and Arthur Hopkins have presented it with an excellent cast. Eva McDonald plays Sara in just the right tempo, Guy D'Ennery looks and seems the film hero, and Percival Lennon is capital as the kindly villain.

The presentation of Sir James Barrie's three-scene playlet, *Half an Hour*, at the Palace by Blanche Bates, was an interesting experiment. Grace George appeared at the Lyceum earlier this season in the little drama.

*Half an Hour* shows an odd side of Barrie. It is pure theatricalism—this tragedy of a butterfly wife who deserts her brutal husband only to be forced by

fate to return again when her lover is killed in the streets. Miss George gave a certain fragile appeal to the wife, while Miss Bates presents a tigerish, emotional touch, however repressed it is. Miss George seemed the delicate "little aristocrat" of Barrie's drawing, while, to be frank, Miss Bates as the wife appears quite able to take care of herself. Even Barrie cannot make us completely believe the husband could healthfully be cruel to her.

Miss Bates is most convincing in the first scene, when she determines to desert her tyrannical husband, while Miss George was at her best in the moment at the telephone, when the flight is planned. Miss Bates's acting seemed to slump during the subsequent two scenes.

H. E. Herbert, who was with Miss George, still gives his unrelentingly real performance as the harsh and cruel husband. Changes have been made in the other roles—changes which weaken the sketch. The lover is at present unconvincingly done.

Miss Bates was well received. At least the moments in the first scene of *Half an Hour* prove that she is still the mistress of effective emotionalism, although she does not seem the woman conceived by Barrie.

Claude Golden offers an interesting card manipulation act. Golden comes from the audience at the re-



HAL FORDE,

White, N. Y.

To Appear in Vaudeville After Success in "Adele."

quest of the supposed magician on the stage and then climbs over the footlights to show his ideas about card tricks. The act is well worked out and Golden offers some neat little tricks with the mystifying pasteboards.

Joseph E. Howard and Mabel McCane still start their act with a short talking and singing sketch—set full stage—but the two do not seem to really be at home until they advance to the footlights and finish in one by singing Mr. Howard's popular old songs. Howard and McCane bring the typical musical comedy methods to bear upon their numbers. All the little tricks sacred to the soloist and the soubrette are there.

Mary Elisabeth—who explains her own personality as simple—demurely and adroitly presents some bright little character talking songs. Her "You'd Never Think He Was My Husband—He's More Like

a Neighbor to Me," went over strongly, and Miss Elisabeth offered a new number, "Trying To Be a Lady."

Anna Chandler has the bluest collection of indigo melodies that Broadway has heard in a blue moon.

Miss Chandler has just returned from England, but the "spice" of her songs, offered at the Victoria, is of the typical Times Square district brand.

She is assisted by a green sofa, a gold table and a chair. The sofa proves a vital factor later. First Miss Chandler gives a song with the usual snap-your-finger accompaniment—something or other about Cleopatra. Next comes a melody dealing with the "light that lies in woman's eyes." For the benefit of music lovers, we append some of the refrain, as near as it was possible to capture it:

"Beware the glassy stare,  
Beware the baby stare;  
She may be there!  
She may be a bear!"

With this warning delivered, Miss Chandler sits upon the sofa and, obtaining the general effect of a vehicle journeying over a cobble-stone pavement, sings about the dangerous influence of ragtime upon a lady named Mary in "Play That Melody." It's the kind of song to make the line of standees at the Victoria lose "that bored look," although it is a bit hard on the sofa springs.

For her final number, Miss Chandler gives "While They Were Dancing Round," depicting the joys of Johnny Brown who "went around to all the dances in town."

Emma Carus is a comedienne who makes light of her weight. Anyway, Miss Carus is still as plumply nonchalant as ever in her Drowsier-Carus-Frigansian way. Last week she nonchalantly at the Fifth Avenue and, of course, gave her travesty of modern dances. Everybody's doing it. Then, too, she delivered her suffragette talk and explained that, with our up-to-the-minute fashions, "the world is beginning to see more of women."

Woman Proposes, Paul Armstrong's spotlight talk-alogue, had another Broadway hearing at the Fifth Avenue.

With the "spot" centered upon a bank of palms—indicating a conservatory—Mr. Armstrong proceeds to prove his argument that the woman, rather than the man, always does the proposing, by having three couples demonstrate the theory to a doubting young woman and her worldly-wise admirer, who hide in the shadows.

The sketch is mildly frothy, but a proposal always  
(Continued on page 24)



JOAN SAWYER,

Golden, N. Y.

Dancing at the Palace Theater this Week.



## FROM TWELVE SHOWS A DAY TO BROADWAY HEADLINERS



Scene, N. Y.  
CROSS AND JOSEPHINE  
In Their Little Romantic Duet.

## The Experience of Wellington Cross and Lois Josephine

FROM playing twelve shows a day to headlining vaudeville bills in the best theaters of America is a big jump, yet Wellington Cross and Lois Josephine accomplished it upon sheer merit.

"Once we played twelve shows a day," relates Mr. Cross in telling of his meteoric rise in stardom. "It wasn't so many years ago, either."

"To be exact, we were stranded with Hip, Hip, Hoorah, just four years ago. Miss Josephine and I had small parts in the piece. That season we had played across the continent to Los Angeles and were working our way back, just barely making expenses, when we reached Winona, Minn.

"That night there was a good audience. So we split the receipts—I think every one received something like \$13—and we all took a train to Chicago.

"Then it occurred to Miss Josephine and me to try vaudeville. We had no serious intentions—we just wanted to get enough money to pay our way back to New York. Finally a booking manager was persuaded to give us a chance and he sent us to Grand Rapids, Mich.

"We naturally supposed we would play two or possibly three shows a day. We landed at the Bijou—I won't soon forget the name—and discovered that six shows was the daily programme. But when Saturday came we were doing ten and on Sunday there was twelve performances. Vaudeville didn't look so bright and rosy then, although we were getting \$50 in real money.

"The following week our act closed," laughed Mr. Cross, "but we did manage to get two more weeks in Michigan. Then we were given three days at the Dorp in Schenectady. We went well and were routed over the Shedy time. That was the beginning of our success.

"Finally we got as far as New York. Joe Schenck gave us a chance at the Amphion in Brooklyn. We were doing a New England travesty then, and the audience laughed so much at the first performance that we hurried back to New York and told Mr. Schenck to get another act. He called up the house manager to find out what happened and discovered that we had gone over very well. Indeed, they wanted to keep us a whole week. Then we realized that the audience had not been 'kidding' us, after all. Following that we played all the split-week time around New York and were graduated to the Orpheum Circuit, appearing on that time for two years.

"Blanche Ring gave us a chance in The Wall Street Girl to introduce our specialty and dances, and we really reached Broadway at last. After another season in vaudeville we opened last July at the Winter Garden. In all we played seventeen weeks for the Shuberts, leaving the Winter Garden to appear in Oh, I Say! during its New York run.

"We've been lucky," remarked Mr. Cross reminiscently. "Only a few years ago we were in the chorus of George M. Cohan's Little Johnny Jones. In fact, while playing in Pittsburgh, Miss Josephine and I were married—between performances.

Miss Josephine, who had just entered the dressing room, smiled happily. "Yes, we've been lucky," she said. "It's all been great fun and we've had a little success."

"So, after all, we owe something of our happiness and success to Cohan and Harris," continued Mr. Cross, "and I am glad to add our mite of tribute. They are always faithful to their players.



Scene, N. Y.  
WELLINGTON CROSS.

"They have a musical piece written by Mr. Cohan which, I believe, is to be produced early next season. Mr. Cohan has watched our development, and as a result of his kindness there is a strong possibility that we may return to the Cohan and Harris management. But, before that, we intend to try England.

"In July we are going to play at the Palace in London and incidentally gain new ideas. We're ambitious, you see."

If determination and cleverness count for anything, Wellington Cross and Lois Josephine will win English audiences as quickly as they capture American theatergoers.

## THE WEEK IN REVIEW

(Continued from page 23)

appeals to an audience. The worse it's done, the better the playgoer appears to like it. So Woman Proposes seems player-proof.

Ruth Allen, who has done much effective playing in the past, poses too much as the woman; Leonard Hollister does not begin to equal Walter Hitchcock in the principal role, and some of the others pretty thoroughly test the above-mentioned idea that the playlet is actor-proof.

The best line about Woman Proposes appeared on the Fifth Avenue programme. There the playlet was mentioned as coming from "the pen of America's Zola."

FREDERICK JAMES SMITH.

## NEW DANCING ACT

Louise Alexander and Clive Logan Booked for Six Weeks After Cabaret Success

Louise Alexander and Clive Logan, who have appeared in cabaret dancing at the Cafe de Paris and at the Healey Restaurant, opened in vaudeville at the Fifth Avenue Theatre on Monday.

The dancers are appearing under the direction of M. S. Bentham. Following the Fifth Avenue engagement, Miss Alexander and Mr. Logan will appear at the Palace in Chicago, the Colonial in New York, and in Milwaukee, Buffalo and Toronto.

Miss Alexander is well known through her dancing work with Joe Smith. The two first interpreted the Vampire and Apache dances in New York, the Fifth Avenue being the scene of one of their successes. Consequently, Miss Alexander's appearance at the Fifth Avenue is of unusual interest.

## BRIEF VARIETY TOUR

Emmy Wehlen and George Grossmith Will Appear Under M. S. Bentham's Direction

Following the closing of the George Edwards production, The Girl on the Film, at the Forty-fourth Street Theatre, Emmy Wehlen and George Grossmith, who have had principal roles, will make a brief vaudeville tour.

Arrangements are in the hands of M. S. Bentham. Under present plans Miss Wehlen and Mr. Grossmith will remain behind when the Gaiety Theatre company sails for home, and they will appear in the principal theaters for a short season.

## MR. HURST AN ENGLISH HIT

Brandon Hurst has been booked solid in England for some time ago in Edward Pepple's playlet, The Girl. Following the first provincial showing at Sheffield, the act was booked for the Moss tour and the later showing at Palace in London brought three months' bookings.

Mr. Hurst and company were brought to England by Will Collins, being booked through M. S. Bentham.

## BEHIND THE VARIETY SCENES; ANNA HELD A SENSATION

Robert T. Haines Looking for Playlet—Bert Williams Stops Trying to Emulate Carnegie

BY WALTER J. KINGSLEY.

THAT excellent artist, Robert T. Haines, is still in the market for a powerful dramatic sketch. His playlet, The Man in the Dark, is pleasing Keith audiences in the metropolitan district, but Mr. Haines and his charming artist wife are hunting a new vehicle with the seal of Roosevelt on the trail of big game.

Why doesn't some one buy the production of Witter Bynner's Tiger from Mrs. Beulah Jay, of the Little Theatre, Philadelphia, and try the powerful little playlet out in vaudeville? It might be stopped by the police after the first performance, but it is a remarkable work nevertheless and has the punch that can't be parried. It is a good gamble.

Some one published an item to the effect that Bert Williams was the Carnegie of the colored race, and since that time the comedian's mail has been sufficient to keep one mail carrier busy wherever he plays. All the indigent Ethiopians of the Southland, on hearing that Williams possessed an almoner, wrote to said almoner, who, in reality, is his veteran dresser, asking aid and comfort. Williams is generous, but not to the extent that he can do the Rockefeller thing, so he has offered to compromise with the more pressing applicants on a basis of five cents on the dollar.

Anna Held is proving herself a "drawing card" of the highest power known to vaudeville. She packs the houses everywhere and then makes good to those who see her. Miss Held will be the heavily featured headliner at the Colonial next week, and already the advance sale is almost unprecedented. It must be said of Florens Ziegfeld that he holds the ace of spades and the ace of hearts in Bert Williams and Anna Held.

The report that Frank White, of the Orpheum Circuit press department, had been

appointed inspector of animal acts in the Keith houses caused a sensation in his native city, Denver, Colo., where his father is a brilliant journalist and highly respected citizen. Old citizens began to recollect that Frank had shown signs of greatness in his youth, and one veteran recalled that it was Frank White who first trained a coyote for the stage. One of Mr. White's first official acts was to prohibit the training of seas with the whip.

Miss June Keith desires a sparkling comedy sketch right away. Miss Keith has the money to pay for what she wants and the ability to put it over when she gets it.

It is generally commented in vaudeville that Jack Lait's naughty business man in Help Wanted is a slow worker. He takes the girl out for a month of lunches before he even kisses her. A vaudeville song and dance man would have been married and divorced in that length of time. Nevertheless, Jack Lait is one of the young dramatists who will dominate the future of the American stage. He is an aggressive person with natural human instincts that make him always interesting. Lait has such a gift of pungent speech that he can make a personal panning readable to the victim. Here's hoping he makes a million.

Gertrude Hoffman is due to make a sensation in Keith vaudeville when she strikes this district. She is doing a superlatively good act and will give the two-a-day public much more than their money's worth. Morris Gest is looking out for Miss Hoffman's interests in his usual aggressive fashion. She will be a headliner of headliners.

## VAN AND SCHENCK RETURNING

Van and Schenck return to England in June, being booked solid in the halls for two years. They will appear under Will Collins's direction.

## GUS EDWARDS ACTIVE

Produces Two New Acts and is Bringing "The Kid Kabaret" to the Palace

Gus Edwards has actively re-entered the production field since he severed connections with the Palais de Danse at the Winter Garden.

Last Thursday Mr. Edwards produced The Six Sassy Stenographers at Portchester. Johnny Stanley is featured in the act. Mr. Edwards opened a new revue with seven boys and a girl in Troy on Monday. Miss Weeks is featured.

Edwards's Kid Kabaret, following its tour of the Orpheum Circuit, is headed East. On March 2 the act, with Eddie Cantor in the foremost role, comes to the Palace, following the week of Feb. 23 at Union Hill.

## PLAN VARIETY SEASON

Otis Harlan and Maude Odell Negotiating for Vaudeville Tour in Near Future

Otis Harlan and Maude Odell are negotiating for a vaudeville season, probably at the conclusion of Miss Odell's engagement in Maria Rosa, with Dorothy Donnelly and Lou Tellegen.

Mr. Harlan was last seen in New York as the comedian of Little Boy Blue, in which Miss Odell also appeared.



Union, N. Y.  
STUART BAIRD,  
Featured in Lasky's "The Beauties," at the Colonial.



## IN THE VAUDEVILLE SPOTLIGHT



EDGAR ALLAN WOOLF.  
As a Dashing Romantic Actor.

**TYPES!** Edgar Allan Woolf knows something about the quest for types. Woolf was an actor once, appearing for two seasons with the Murray Hill Stock company. Then he "created" the goatherd in *The Sorceress* with Mrs. Patrick Campbell.

Woolf had lengthy Titian locks in those days, too. "I owed my first position to my hair," he says. "The managers took one glance at me and I was always cast for the long-haired youths who are thrown in front of the king as they exclaim, 'Mercy, sire!'"

"I was afraid to cut my hair and stand the chance of losing my job. So I quit and became a playwright for revenge."

Isola Glaser was back in New York last week looking wonderfully transformed.

Friends passing her on Broadway first looked puzzled and then marveled. "Broadway has its Dolly Varden back again," one of them commented. Miss Glaser should completely charm audiences upon her return in her new vehicle by Raymond Peck.

By a curious coincidence, in the office of Alf T. Wilton, her manager, Miss Glaser and an actor, Alexander Clark, who was with her in her first starring vehicle, Sweet Ann Page, met for the first time since that famous company closed. And Miss Glaser hadn't forgotten Mr. Clark in her years of success.

Elizabeth Murray, back in vaudeville at the Palace this week, isn't superstitious. She signed with Charles Dillingham for a Fall musical production on last Friday, the 15th. The production will be quite a gathering of vaudeville big names, W. C. Fields, Belle Story, and Miss Murray appearing in the Montgomery and Stone vehicle.

Alexander Irvine, the pastor-headliner in vaudeville, has written a book called "A Venture in Vaudeville." While one of the chapters is entitled "Watering Vaudeville by the Back Door," Mr. Irvine explains in his announcement that "I came up through the cellar."

If reports from Brooklyn are to be relied upon, Reine Davies inaugurated futurist vaudeville over the river last week. Since the colors must match the moods and emotions, she wore King Blue hair with her first gown, crimson tresses to match a red creation and lavender locks to accompany her final costume. Just what is a lavender emotion?

Joseph Hart is having a task finding players to interpret Silk Hat Harry, the gay Judge Alexander Rummahuser, and the other canine creations of Tad's *Evening Journal* cartoon series. The skit may be something of a novelty since the players will wear modified dog make-ups.

## "NEW PERSIAN GARDEN" WINS

The New Persian Garden, the latest edition of the successful Edgar Allan Woolf operetta, went over strongly at the premiere in Wilmington, Del. last week, according to reports. Louis Simon, Flavia Arcaro, Lillian Boardman, and Fred Lyons won individual hits, and a new song, "Meet Me Under the Persian Moon," bids fair to eclipse "My Little Persian Rose," the well-known melody of the operetta.

CONTINUING OUR SUCCESS IN NEW YORK

## THE FLYING MARTINS

Direction Tom Fitzpatrick

## JACK E. GARDNER

THIS WEEK ORPHEUM, KNOXVILLE, TENN.  
WEEK FEBRUARY 23rd, FORSYTHE, ATLANTA, GA.

## Sam AND Kitty Morton

Back to Where They Started

Direction Tom Fitzpatrick

## FOSTER BALL and WEST FORD

"SINCE THE DAYS OF '61"

Direction MAX HART

This Week, Orpheum, Montreal

Vaudeville's Greatest Sensation

Mercedes

## VIOLINSKY

"The wizard of the Violin and Piano"

Direction FRANK BOHM

The current week is under-sold where no date is given.

## VAUDEVILLE DATES

Dates Ahead must be received by Friday for the next issue.

ABBOTT, Tilly, and Partner: Orph., Omaha: Orph., Des Moines, 23-28.  
ABELES, Edward, Co.: Keith's, Columbus, Ohio.  
AOT Beautiful: Forsythe, Atlanta, 23-28; Orph., Knoxville, March 2-7.  
ADAMS, Billy and Edith: Polk's, Hartford, March 2-7.  
ADAMS, Mabel, Co.: Orph., Des Moines: Orph., Sioux City, 23-28.  
ADELAIDE and J. J. Hughes: Jardin de Danse, N.Y.C., 2-10; Indef.: Alhambra, N.Y.C., 23-28.  
AGNEW, Louisa, Co.: Bronx, N.Y.C., March 2-7.  
AGOST and De Bery: Victoria, N.Y.C., March 2-7.  
AGHAR, Charles, Troupe: Bronx, N.Y.C.: Orph., B'klyn, 23-28.  
ALEXANDER Brothers: Loric, Richmond, 23-28; Colonial, Norfolk, March 2-7.  
ALEXANDER and Logan: Fifth Ave., N.Y.C.  
ALFREDS, Two: Palace, Omaha, 23-28.  
ALLEN, Mable: Shubert's, Utica, N.Y., 23-28; Keith's, Prov., March 2-7.  
ALPHA Sextette: Pantagon, Oden: Pantagon, Denver, 23-28.  
ALPINE Troupe: Keith's, Portland: Orph., B'klyn, 23-28.  
AMERICAN Dancers: Bushwick, B'klyn: Bronx, N.Y.C., 23-28.  
ANGEL, Lou: Orph., Denver, Orph., Lincoln, 23-28.  
ANNON, Captain: Keith's, Indianapolis.  
APDARE Circus: Orph., Harborsburg, March 2-7.  
ARCADIA: Grand, N.Y.C.: Orph., Allentown, Pa., 23-28.  
ARDATH, Fred J., Co.: Colonial, Norfolk.  
ARMSTRONG and Clark: Orph., New Orleans: Orph., Savannah, March 2-7; Orph., Charleston, 5-7.  
ARMSTRONG and Ford: Orph., Vancouver: Orph., Seattle, 23-28.  
ARTHURS, Three: Polk's, Richmond: Keith's, Prov., 23-28.  
ASABI Japs: Victoria, N.Y.C.  
ASAKI: Orph., St. Paul, 23-28.  
ASHLYN, Belle: Orph., Des Moines: Orph., Minneapolis, 23-28.  
ATHLETAS, Four: Orph., Memphis, 23-28.  
AUSTINS, Taming: Orph., Savannah, 18-18; Orph., Charleston, 19-21; Orph., Jacksonville, 23-28.  
AUSTRALIAN Boy Scouts: Orph., Montreal: Dominion, Ottawa, 23-28; Temple, Hamilton, March 2-7.  
AYOLOS, Four: Fifth Ave., N.Y.C.  
AYON Comedy Four: Keith's, Toledo: Shea's, Buffalo, March 2-7.  
AZARD Brothers: Shea's, Buffalo: Shea's, Toronto, 23-28.  
BAGBY, Sergeant: Orph., Memphis, 23-28.  
BAKER, Belle: Polk's, Hartford: Polk's, New Haven, 23-28; Keith's, Phila., March 2-7.  
BALL and West: Orph., Montreal: Colonial, N.Y.C., March 2-7.  
BALL, Rae Elmore: Loric, Birmingham: Forsythe, Atlanta, 23-28; Orph., Jacksonville, March 2-7.  
BANKOFF and Gittle: Keith's, Indianapolis: Keith's, Cincinnati, March 2-7.  
BARBOUR, Nina: Orph., Seattle: Orph., Portland, 23-28.  
BARD, Four: Colonial, N.Y.C.: Loric, Richmond, 23-28.  
BARNARD, Sonny: Orph., Denver: Orph., Lincoln, 23-28.  
BARNES, Gertrude: Orph., Frisco: Orph., Oakland, 23-28.  
BARNES, Stuart: Orph., Sioux City: Orph., Omaha, 23-28.  
BARRY and Wolford: Temple, Rochester: Keith's, Louisville, March 2-7.  
BARRY, Mr. and Mrs. Jimmy: Shea's, Buffalo: Shea's, Toronto, 23-28.  
BARRY, Ledia: Victoria, N.Y.C.: Bronx, N.Y.C., 23-28.  
BART, Lee: Keith's, Louisville: Columbia, Grand Rapids, 23-28.  
BATES, Hianche: Grand, Pittsburgh, 23-28.  
BEAUMONT and Arnold: Orph., Harborsburg: Colonial, Norfolk, 23-28.  
"BEAUTY" is Only Skin Deep: Keith's, Cincinnati, March 2-7.  
BEAUX Artist: Orph., Memphis: Orph., New Orleans, 23-28.  
BELL, Dicky: Keith's, Toledo, March 2-7.  
BERBER, Edgar: Palace Ohio.  
BERSON, Mimi, Co.: Dominion, Ottawa, Can.

BEYER and Brother: Orph., Birmingham, March 2-7.  
BIG City Four: Bushwick, B'klyn: Maryland, Balto., March 2-7.  
BINNS, Binns and Binns: Orph., Portland.  
BINNS and Burke: Keith's, Prov.  
BIRSHAM, David: Orph., Duquesne: Orph., Winnipeg, 23-28.  
BIRSON City Four: Keith's, Prov.  
BISSETT and Scott: Keith's, Cincinnati: Keith's, Indianapolis: Keith's, Louisville, March 2-7.  
BLANCK, Belle: Keith's, Louisville: Keith's, Wash., 23-28; Orph., B'klyn, March 2-7.  
BLANK Family: Maj. Ohio: Columbia, St. Louis, 23-28.  
BLESSING, The: Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.  
BOHANN Troupe: Keith's, Phila.  
BOHEMIANS, Three: Keith's, Cincinnati.  
BORDON and Shannon: Fifth Ave., N.Y.C.  
BOWEN Brothers: Orph., Denver: Orph., Lincoln, 23-28.  
BOWERS, Fred: Palace, N.Y.C.: Colonial, Grand Rapids, March 2-7.  
BRAINER and Derrick: Colonial, Norfolk: Colonial, N.Y.C., March 2-7.  
BRADS, The: Orph., Omaha: Orph., St. Paul, 23-28.  
BRENN, Harry: Columbia, St. Louis, 23-28.  
BRIOW and Gonne: Orph., Knoxville, March 2-7.  
BRICE, Fannie: Colonial, N.Y.C.: Victoria, N.Y.C., March 2-7.  
BROWN and Baldwin: Shea's, Toronto: Maj. Ohio, 23-28.  
BROOKS and Bowen: Victoria, N.Y.C.  
BROWN Brothers: Fifth Ave., N.Y.C.  
BRYAN and Sumner: Orph., Salt Lake City: Orph., Denver, 23-28.  
BUCKLEY'S Animals: Forsythe, Atlanta: Orph., Tampa, 23-28; Orph., Jacksonville, March 2-7.  
BUNK and Lorraine: Fifth Ave., N.Y.C.  
BIRKEN, John and Mac: Orph., Harborsburg: Polk's, Scranton, 23-28; Polk's, Utica, N.Y., March 2-7.

BURLEY and Burley: Palace, N.Y.C.: Scranton, 23-28; Victoria, N.Y.C., March 2-7.  
BURNS and Fulton: Colonial, Norfolk, 23-28; Keith's, Prov., March 2-7.  
BURNHAM and Irwin: Maryland, Balto.  
BURNHAM, Kilmar and Grady: Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.  
BYAL and Earle: Loric, Birmingham, March 2-7.  
CABARET, Three: Bronx, N.Y.C.: Fifth Ave., N.Y.C., 23-28; Orph., B'klyn, March 2-7.  
CABRE, De Gasconne: Temple, Detroit, 23-28.  
CAMERON and O'Connor: Orph., Vancouver: Orph., Seattle, 23-28.  
CANFIELD and Ashley: Keith's, Prov., 23-28; Victoria, N.Y.C., March 2-7.  
CANFIELD and Walker: Loric, Richmond, March 2-7.  
CAPITOL City Four: Orph., Savannah, 18-18; Orph., Charleston, 19-21; Orph., Jacksonville, March 2-7.  
CAPTAIN, The: Orph., Portland, Me.  
CARLYLE and Rumer: Orph., Seattle: Orph., Portland, 23-28.  
CARMEN'S Minstrels: Bronx, N.Y.C., 23-28.  
CARRERA, Lane: Polk's, Hartford: Polk's, Springfield, 23-28; Polk's, Scranton, March 2-7.  
CARRILLO, Leo: Orph., Frisco: Orph., Sacramento, 23-28; Orph., Stockton, 24-28.  
CARSON and Willard: Bronx, N.Y.C., 23-28.  
CARTMEL and Harris: Victoria, N.Y.C.  
CARUS and Randall: Victoria, N.Y.C.: Alhambra, N.Y.C., 23-28.  
CATALANE and Denny: Orph., Winnipeg: Orph., Boston, 23-28; Sherman Grand, Calgary, 24, 25; Empire, Edmonton, 27, 28.  
CAUPOLEMAN Chief: Keith's, Wash.: Orph., B'klyn, 23-28; Bushwick, B'klyn, March 2-7.  
CHADWICK Trio: Polk's, Scranton: Keith's, Prov., 23-28.  
CHERBERT'S Minstrelers: Orph., Winnipeg: Orph., Regina, 23, 24; Sherman Grand, Calgary, 25, 26; Empire, Edmonton, 27, 28.  
CHERTER and Kingston: Victoria, N.Y.C., March 2-7.  
CHOATE, Mattie, Co.: Proctor's, Newark, March 2-7.  
CHURCHILL, Burton, Co.: Keith's, Boston, 23-28.  
CLARK, Belle, Co.: Alhambra, N.Y.C., 23-28.  
CLARK and Hamilton: Maj., Milwaukee: Palace, Ohio, 23-28.  
CLARK and Vendi: Keith's, Cincinnati, March 2-7.  
CLARK, Edward, Co.: Proctor's, Newark, 23-28.  
CLAUDIUS and Sealar: Orph., B'klyn: Victoria, N.Y.C., 23-28; Orph., Harborsburg, March 2-7.  
CLAYTON, Beale: Orph., Frisco, 23-28.  
CLIFF, Laddie: Keith's, Phila.: Loric, Richmond, 23-28; Loric, Richmond, March 2-7.  
CLIFFORD, Kathleen: Colonial, N.Y.C.  
CLINE, Marie: Keith's, Boston, N.Y.C.  
"CLOWNLAND": Keith's, Columbus: Bushwick, B'klyn, March 2-7.  
COLLINS and Hart: Orph., Seattle: Orph., Portland, 23-28.  
COMCHAS, Paul: Orph., Sacramento, 18-18; Orph., Los Angeles, 19-21; Orph., Los Angeles, 23-28.  
CONLEY and Webb: Orph., Oakland.  
CONLIN, Ray: Polk's, New Haven.  
COOLIN, Steel and Carr: Palace, Chicago: Columbia, St. Louis, 23-28.  
CORRIGAN and Warrick: Colonial, N.Y.C., March 2-7.  
CONROY and Models: Orph., Kansas City, 23-28.  
CONUL and Betty: Keith's, Columbus: Polk's, Springfield, 23-28; Polk's, New Haven, March 2-7.  
COOK, Joe: Grand, Syracuse: Victoria, N.Y.C., 23-28; Fifth Ave., N.Y.C., March 2-7.  
COOPER Joe and Lew: Orph., Knoxville.  
COORRELL and Gillette: Orph., Denver.  
COTTER and Holden: Polk's, Hartford.  
COUTIER, Catherine, Co.: Orph., Minneapolis: Orph., St. Paul, 23-28.  
COX, Ray: Keith's, Wash.: Maryland, Balto., 23-28.  
CRONIN, Martha, Co.: Orph., Harborsburg, Pa.  
CROOK and Dwyer: Keith's, Cincinnati, 23-28.  
CROOK, Nat. Queen: Keith's, Toledo, March 2-7.  
CRONIN, Morris, Co.: Shea's, Buffalo: Shea's, Toronto, 23-28.  
CROSS and Jacobine: Alhambra, N.Y.C.: Keith's, Boston, 23-28; Fifth Ave., N.Y.C., March 2-7.  
CROUCH and Welch: Orph., St. Paul: Orph., Minneapolis, 23-28.  
CUMMINGS and Gladstone: Orph., Des Moines, 23-28.  
CUTTY, Three: Orph., St. Paul: Orph., Omaha, 23-28.  
DALLAY, Robert, Co.: Keith's, Cincinnati: Keith's, Louisville, 23-28; Keith's, Indianapolis, March 2-7.  
DALM and Boyie: Keith's, Boston, 23-28.  
DALE, Dorothy: Victoria, N.Y.C., 23-28.  
DALY, Lucy, Co.: Orph., Harborsburg: Orph., Savannah, 23-28; Orph., Charleston, 23-28; Loric, Harborsburg, March 2-7.  
DAMERRE, Geo., Co.: Orph., Frisco, 18-18.  
DAMOND, Eugene: Orph., Des Moines: Orph., Minneapolis, 23-28.  
"DANCE REVENUE": Orph., New Orleans.  
DANIELS and Conrad: Shea's, Buffalo, 23-28; Shea's, Toronto, 23-28.  
DARGO, F.O. Sam, Three: Keith's, Phila., 23-28.  
DARROW, The: Keith's, Phila.  
DAVENPORT, Eva, Co.: Victoria, N.Y.C.  
DAVIS Family: Hudson, Union Hill, N.Y.  
DAY, Geo. W., Co.: Keith's, Boston.  
DAIR, Mable: Orph., Harborsburg: Orph., Savannah, 23-28.  
DRAGON, Arthur: Orph., N.Y.C.: Keith's, Columbus, March 2-7.  
DR COO, Harry: Alhambra, N.Y.C., March 2-7.  
DRUMET, Mac, Co.: Orph., St. Paul: Orph., Winnipeg, 23-28.  
DR LITTLE Jovialist: Colonial, Grand Rapids: Proctor's, Newark, 23-28; Fifth Ave., N.Y.C., March 2-7.  
DRMO: Colonial, Erie, Pa., 23-28.  
DRUMORE and Lee: Bushwick, B'klyn.  
DR MAR, Grace: Shubert's, Utica, N.Y.  
DR MARR and Chabot: Orph., Oakland, 18-18.  
DR SCHILL, Jovialist: Polk's, Harborsburg, 23-28; Polk's, Scranton, March 2-7.  
DR SHERIDAN, Harborsburg: Maj. Ohio.  
DRYVERAUE, Jack, Co.: Bushwick, B'klyn.  
DR VINN and Whitman: Loric, Richmond: Keith's, Boston, March 2-7.  
DEVINE Brothers: Victoria, N.Y.C.  
DIAMOND and Rogers: Keith's, Phila., 23-28; Grand, Pittsburgh, March 2-7.  
DICKINSON, "Rube": Orph., Cleveland: Keith's, Harborsburg, 23-28; Keith's, Louisville, March 2-7.  
DIETRO: Palace, Ohio.  
DOLOH Sisters: Orph., Lincoln: Orph., Kansas City, 23-28.  
DONAHUE and Gossard: Keith's, Indianapolis.  
DOWMAN and Arnold: Orph., Savannah, 23-28.



**ORFORD'S**: Merchants: Mary-  
beth, Bala; Keith's, Keith's.  
March 27. Colonial, N.Y.C.  
**OSBORN'S**: Pets: Forsythe,  
Atlanta.  
**O'NEILL**: Palm: Keith's, Hartford.  
**OWEN**: Palace, N.Y.C.  
**OVER** and **Over**: Keith's,  
Louisville; Columbia, Grand  
Rapids, 23-28.  
**PAGE**, Helen: Fifth Ave., N.  
Y.C.  
**PANTHER** Dog: Orph., Sacra-  
mento, 15-18; Orph., Stock-  
ton, 19-21.  
**PABLO** and **Franke**: Sher-  
man Grand, Calgary, 18, 19;  
Orph., Toronto, 20, 21.  
**PARRY**, Charlotte, Co.: Orph.,  
Memphis; Orph., New Ge-  
lanna, 22-28.  
**PATRICK**, Anne: Keith's,  
Boston.  
**PAUL** and **Negre**: Poll's, New  
Haven, 23-28.  
**PERRY**, Four: Orph., Oakland,  
16-22.  
**PERRINS** and **Flaher**: Bu-  
swick, B'klyn, 23-28; Orph., San  
Francisco, Salt Lake City, 23-  
March 3.  
"PRISIAN Garden": Keith's,  
Boston.  
**PHILLIPS** and **White**: Orph.,  
Prisco: Orph., Oakland, 22-  
28.  
**PIERRE**, Pelletier, Co.: Pol-  
lard, Springfield.  
**POLLARD**: Keith's, Boston.  
**POLLOCK**, Milton, Co.: Maj.,  
Dallas; Maj., Houston, 22-25;  
Piana, San Antonio, March 27.  
"PRICH Party": Keith's,  
Boston, 22-25; Poll's, Har-  
ford, March 2-7.  
**POWER** Brothers: Orph., Des  
Moines; Orph., Sioux City,  
22-28.  
**PRICE'S** Dogs: Garrick, Wil-  
mington; Keith's, Wash., 23-  
28.  
**PRUITT**, Bill: Orph., Daleth;  
Orph., Winnipeg, 22-28.  
**PURNELL**, Kathryn, Co.: Do-  
minion, Ottawa, Can., 22-28;  
Temple, Hamilton, March 2-7.  
"PURPLE Lady": Orph.,  
Boston, Pa.; Bushwick,  
B'klyn, 22-28; Orph., Altona,  
March 2-7.  
**RACE** and **Rae**: Victoria, N.Y.C.,  
22-28.  
**RAPAYETZ'S** Dogs: Colonial,  
N.Y.C., 22-28.  
**RALPH**, Royal, and **Mellen**:  
Orph., Chicago, 22-28.  
**RAMSDELL**, Thos.: Fifth  
Ave., N.Y.C.  
**RANDALLS**, The: Colonial, N.  
Y.C.  
**RATLES** and **Von Kaufman**: Do-  
minion, Ottawa, Can.  
**RAY** and **Hilliard**: Lyric, Bir-  
mingham; Orph., Knoxville,  
22-28.  
**RAY**, Ted and E.: Fifth Ave.,  
N.Y.C.  
**RAYE**, The: Orph., Winnie-  
per, Regina, 23, 24; Sher-  
man Grand, Calgary, 25, 26;  
Empire, Edmonton, 27, 28.  
**RAYMOND** and **Bain**: Colonial,  
Norfolk; Orph., B'klyn,  
22-28; Keith's, Boston, March 2-7.  
**RAYMOND** and **Coverly**:  
Shen's, Buffalo; Shen's, To-  
ronto, 22-25; Keith's, Toledo,  
March 2-7.  
**REDFORD** and **Winchester**:  
Garrick, Wilmington; Orph.,  
Savannah, 22-28.  
**REDHEADS**, Lasky's: Poll's,  
New Haven; Poll's, Hartford,  
March 2-7; Poll's, Springfield,  
March 2-7.  
**REINOLD**, B., Co.: Keith's,  
Toledo; Temple, Detroit, 22-  
28.  
**RENNER** and **Gorse**: Temple,  
Hamilton, Can.; Orph., Mont-  
real, 22-25; Penn, Phila.,  
March 2-7.  
**REMPLA**, H. and E.: Bush-  
wick, B'klyn, 22-28.  
**RENDON**, Thos.: Keith's,  
Boston, March 2-7.  
**RENO**, Geo. H., Co.: Orph.,  
B'klyn; Colonial, N.Y.C., 22-  
28.  
**RENOS**, Four: Orph., Kansas  
City, 22-28.  
**REUBEN** Brothers: Columbia,  
St. Louis, 22-28.  
**RICE** and **Cohan**: Alhambra,  
N.Y.C.  
**RICE** and **Morgan**: Orph., Du-  
luth; Orph., Winnipeg, 22-24.  
**RICE** Brothers: Orph., Jack-  
sonville; Orph., Birmingham,  
22-28.  
**RICHARDS** and **Kyle**: Temple,  
Chicago, 22-28.  
**RICHARDS**, Chris: Keith's,  
Wash.; Temple, Hamilt'n,  
Can., 22-28; Dominion, Otta-  
wa, March 2-7.  
**RIGGLE**, MOG, Great: Bushwick,  
B'klyn; Keith's, Wash., 22-  
28.  
**RIGOLETTO** Brothers: Grand,  
Pittsburgh; Keith's, Cinti.,  
22-28; Hipp., Cleveland,  
March 2-7.  
**RINALDO**: Grand, Pittsburgh,  
22-28.  
**RITCHIE**, Adele: Keith's,  
Phila.; Bushwick, B'klyn, 22-  
24; Keith's, Wash., March 2-7.  
**RIVES**, Shirley, Co.: Orph.,  
Vancouver, 22-28.  
**ROBERT**, Hans: Orph., Frisco,  
Kansas City; Orph., Omaha,  
22-28.  
**ROBERTA** and **Verera**: Orph.,  
Denver; Orph., Lincoln, 22-  
28.  
**ROGERS**, Billy: Orph., Port  
land.  
**ROGERS**, Will: Keith's, Co-  
lumbus; Keith's, Cinti., 22-  
25; Grand, Syracuse, Mar-  
ch 2-7.  
**ROLANDO** Brothers: Keith's,  
Toledo; Temple, Detroit, 22-  
28.











# MOTION PICTURES

## COMMENT AND SUGGESTION

**T**HERE is weeping and wailing and gnashing of teeth. I have been chastised, and by no less a personage than *Motography's* Goat Man. Verily, the way of the writer who disagrees with Ed. Mock parallels that of the transgressor. Assuredly, I have sinned, for have I not "rushed to the defense

century ago followed their own ideas of posters, their own flamboyant schemes of display. No one ever stopped to write high-sounding editorials telling these managers that they were debasing the drama, or that they did not know how to run their own business. No one ever suggested that Al. Woods should model his advertising methods on those of Carnegie Lyceum. Such copy-book maxims as "good pictures alone are needed" (what mockery, and who is to tell Stanislaus Csarovitch what he shall consider a "good" picture), or "your patrons are not affected by your front," were not propounded as newly discovered gems of wisdom. From carnival man to circus magnate, traveling "Tom" company manager to Frohman, all were showmen, all used their own methods for "filling the house." Nothing wonderful about it. We admitted, or would have had we ever stopped to think about it, that there should be a high plane and a low plane, which by no method of distorted reasoning should be taken to mean that we consented that there should be good and "bad."

Why not come down to solid earth, instead of roaming around among the clouds, manufacturing such self-satisfying platitudes as, "The exhibitor in the poorer sections labors under the hallucination that a blaring sign six feet wide and thirty feet long has pulling power." You probably do not like blaring

in all, nothing to spend restless nights worrying over and days in writing denunciation by pen-and-pencil exhibitors.

Let's aim at the highest, let's talk of the highest, but that does not require us to veil our eyes and walk in a reverent circle about our own hallowed selves, and condemn without a hearing all who do not agree with us. It's a case of getting the proper perspective, now that the film business has achieved a man's size growth; which brings us to a more pleasing side of the exhibiting proposition—the Vitagraph Theater. To those who have watched the Vitagraph Theater in its so far brief life there is food for smiles and rosy optimism. The thought of such a theater on Broadway devoted to photoplays was bright enough, but the sight of a Broadway picture house packing them in performance after performance is a strong vindication of the daring which inspired the move. Not a so-called legitimate theater on Broadway is securing a better class of patronage; few are getting more patrons. Pictures, of the kind the Vitagraph is offering, and presented as the Vitagraph is showing them, are not out of place on Broadway; they are right in the swim, and meeting the best legitimate theaters on even terms; truly a thing deemed impossible had we dared to dream of it a decade ago. No one will begrudge a vote of thanks on the part of film men to the Vitagraph Company for breaking the ice. All will wait the next one, and the one to follow that; and who will attempt to say how many up-to-date Broadway theaters will be devoted to the screen drama before the year is out, and what prices they will be securing?

THE FILM MAN.



MARION LEONARD.  
Heading Her Own Company.

of cheap and gaudy posters; cheap and gaudy fronts; insanitary places of exhibition and all that follows; on the pretext that film exhibitors of this kind live in quarters and play to people who would tolerate nothing better." Isn't it awful? And it may be worse, for besides defending "insanitary places of exhibition," who knows what dread practices I may be defending under cover of "all that follows?" At the outset of a very cool discussion we will eliminate the "insanitary places of exhibition and all that follows." Any time you find me "rushing to the defense of insanitary" theaters, Mr. Mock, you are at liberty to sentence me to a lifelong diet of disinfectants. The sentence will be carried out.

I have decried as loudly as any one the evils of cheap posters, misleading posters. My trusty typewriter can become as virtuous as any. What then was it that I really said regarding "cheap and gaudy fronts?" I made a gentle slap at the hypocrisy which sits at a roll-top desk, in a quiet office atmosphere, and tells the East Side exhibitor of his many mistakes. It is a pleasant practice. You have the strength of theoretical right on your side, and words and arguments come without beckoning. "What do you know about running a photoplay theater, Mr. Exhibitor, what do you know about your patrons? True, you may spend the better part of your time among them, you may even know three-quarters of them by their first names, but I can tell you how to run your theater." It's like the manager of the Waldorf's bar telling "Park Row Steve," "You make a mistake by having a picture of a glass of beer outside your place, by selling wood alcohol whiskey for five cents; why don't you run your place as I do mine?"

Why should we of the film world attempt to set our business (or art, if you will), up as one distinct, with rules entirely its own, and differing absolutely from those of all other businesses or forms of entertainment? Your "kings of melodrama" a quarter



Courtesy Photo.  
BILLY QUIRK.  
Now in the Vitagraph Rank.

displays. I do not; and, when I want to see pictures, do not go to a photoplay theater that relies on such advertising methods to "pull them in." But your real showman knows there are classes of transients and other patrons, conditions of location, when he must use every advertising aid at his command. If the posters are not artistic, if, when, the work of one company is placed in juxtaposition with that of another, there is a glaring clash of colors, you cannot ask him on that account to strip his display to the bone. That same exhibitor, provided he is a real showman, if located in the Goat Man's neighborhood, would meet my Chicago critic more than halfway in the matter of dignified fronts. By the same token, I wonder how long some of the critics would retain their ideals (which I also hold, by the way) if they were placed in charge of a Bowery photoplay house?

This is not a "defense of cheap and gaudy posters, cheap and gaudy fronts;" and assuredly not of the other woeful crimes. It is a plain statement of an evil, to some extent a "necessary evil," to a small extent blamable to others than the exhibitor, and, all



CONSTANCE CRAWLEY.  
Starring in Kennedy Features.



## WITH THE FILM MEN

Thomas Bedding, one of the best known picture editors in the trade, has become sales manager for the Italia Film Company. Mr. Bedding has been associated with the *Moving Picture World* and *News*, and was the originator of the *Exhibitors' Times*, now consolidated with the *News*. He has long been desirous of entering the sales end of motion pictures, and when Hector Streyckmans resigned from Italia, Bedding went after the position.



CLARENCE SCHOTTENFELS.

Some years ago there was a song, "Daisy, Daisy, Give Me Your Answer, Do." Clarence Schottenfels must have thought of it for Daisy Dinkelspiel has given him the answer he expected and they are to be married to-morrow, Thursday, at the home of the bride. Mr. Schottenfels is one of the younger element in the picture field who is rapidly winning recognition. He is sales manager of the Canadian Bioscope Company.

John Bunny likes a good story and doesn't mind one told about himself, so I will take a few liberties with his good nature and tell you this one. During the exceedingly cold weather of last week John alighted from his limousine and hurried into the Vitaphone Theater shivering and abusing the cold weather. Eddie Lincoln, who was standing in the lobby, said, "How is it that you are so cold, John, with all that fat, while I who have none don't feel the cold?" John with a look of utter disgust said, "Did you ever know anything colder than cold fat?"

Hector J. Streyckmans, one of the pioneers of the film industry, has associated himself with Hans Bartzsch, the well-known theatrical man, as general manager of the Metropolitan Film Company.

Hopp (Samuel Hopkins) Hadley, B. A., M. P. (master of publicity), is wearing a worried look these days because the roof of the Hadley Opera House, City Island, N. Y., is leaking. Hopp says that his lease will move out if he doesn't fix the roof, and to fix the roof will cost twice as much as the balance of the rent he will receive. Hobbson's choice.

Julia Bernstein, who has a reputation for being one of the best film salesmen in the business, has signed a contract as sales manager of the Melietic Film Company.

Several press notices from John Clymer this week. Glad to read them, John.

Bill Barry, who focuses the ad copy for Nicholas Power, forsook the Bronx for a long while, but I have noticed him in the vicinity of Kelly Street a great deal of late, which by the way may account for the plenitude of cigars on his desk of late.

Inez Kimball, who is directing the advertising campaign of the Mutual Film Corporation, was stricken in his office two weeks ago with appendicitis. He was hurried to a hospital, where it was found necessary to perform an immediate operation in order to save his life. He is now recovering rapidly and will be back at his desk in a few days. It is a low-down trick to joke with a man when he is ill, but when I asked one of his associates what the operation was for he said, "Mr. Kimball is having his 'ad' copy removed in a new manner."

The Goat Man is strengthening his fences in New York by sending Allen Hesse to help Miss Condon among the advertisers. Miss Condon, by the way, is an ingratiating young person and several times has taken copy from us when we were looking. It seems like close figuring, but every time a Minsos representative goes to Chicago either Hesse or Mock comes to New York. Which leads up to the fact that L. O. Fiske, general manager of The Minsos, is in Chicago this week.

I think I will change my mind after all and use Clymer's press matter, for John has just gone housekeeping over in Flushing, and that is certainly deserving of a reward. Here it is. All the Film Releases

of America subjects are now sold for New England. Outlawed was purchased by the American Feature Film Company of Boston and The Firefly by the Eastern Feature Film Company, of the same city.

As an aftermath of Charles Feature Abrams's whirlwind trip comes a notice that he has installed Newton Thompson, seventeen years of age and the youngest feature film manager in captivity, as manager of the Great Northern Special Feature offices in Cleveland. Young Thompson is a graduate of the Victor Film service, where he was under the tutelage of his brother, Charles G. Thompson.

E. D. Horkheimer, secretary of the Balboa Amusement Company, has returned to California after several weeks in New York. H. M. Horkheimer, president of the company, leaves for the East in a few days to close up some important contracts.

Louis M. Noto, made up as Cupid, has returned from Chicago. Louis has been making arrangements for his approaching nuptials. Of course, she is the "dearest girl in the world." F. J. B.

## SELIG-HEARST NEWS FILM

Chicago Film Manufacturer to Collaborate with Big Publishing Organization on Weekly News Film

The "Selig-Hearst News Pictorial" is the biggest development of the week in the film world. For some time old Dame Rumor has been filling the air with stories that various film companies had prevailed upon Mr. Hearst to lend the strength of his big publishing organization to the establishment of a motion picture news service. And then, without the finger of suspicion having pointed Chicagoward at all, there comes the announcement that the Selig Polyscope Company had secured the prize.

Plans for a world-dotted organization are being rapidly whipped into shape. The Hearst News Service, which at present furnishes news and photographs of happenings

TWO MORE ON BROADWAY  
New York Theater and Metropolitan Rink to Be Photoplay Theaters

Two more photoplay theaters for Broadway. The New York Theater which has been running as a small time vaudeville house under the management of William Morris, has been taken over, according to announcement made this week, by the Anglo-American Film Company. At the same time the announcement comes that the Continental Feature Film Company, acting for the Mutual, has taken a lease on the Metropolitan Skating Rink, Broadway and Fifty-third Street, and is rushing plans for converting it into a photoplay house de luxe. Weber's Theater, which has been devoted to feature pictures for some time, has also been taken by the Continental Company.

The New York Theater is at Forty-fifth Street and Broadway, adjoining the Vitaphone Theater, whose sensational success has opened the eyes of the film men to the possibilities of Broadway photoplay houses.

The Anglo-American Company will change the name of the theater to the New York Kinema, as it also controls the London Kinema. A film adaptation of *The Three Musketeers* will probably be the first picture attraction here. Under the William Morris reign feature photoplays have been given in the New York Theater in conjunction with the vaudeville and have proven good drawing cards.

The opening attraction at the Rink, it is said, will be a film adaptation of *Dope*, a vaudeville sketch in which Herman Lieb has been starring for many seasons. Herman Lieb will head the film cast, and the supporting company will include Laura Nelson Hall, Ernest Truax, Christine Blessing, William H. Tooker, and Gaston Mervale. At Weber's the opening attraction will be *The Gangsters of New York*, a Mutual feature starring Consuelo Bailey and Henry Walthall.

The new Princess Theater, at the corner of Eighteenth and Main Streets, Columbus, O., has opened under the management of Mr. Miller. Good business is reported.

Springfield, Ill., officials last week granted a permit to Harris Hickox to remodel a building on the West Side for a new photoplay house with 300 seating capacity. Springfield has now eleven picture houses. It has also a board of censorship to pass on all films shown. The board was selected by the Springfield Business Men's Association under the approval of Mayor Schnepf. So far they have made no complaints of the films exhibited at any of the local houses.

Proctor's Theater, Plainfield, N. J., is the latest of that magnate's string to become a photoplay house. Feature films of from three to five reels are to be the programme in this theater, which will be managed for the present by Mr. Leon Texier, manager of the Plainfield Theater, which is also controlled by Proctor and Sanderson. Prices remain the same, 10 to 25 cents. The Plainfield Theater, which has been running photoplays for some time, has discontinued the screen drama, and will remain dark except when opened for "legitimate" attractions.

The Lyric Theater, a recent addition to Plainfield's photoplay theaters, has been meeting with success supplying the demand for high-class photoplays.

The Virginia Theater, under the control of the Snellenburg forces of Philadelphia, recently opened at Virginia Avenue and the Beach, Atlantic City, with prices of 15 and 25 cents. The Virginia becomes the highest price photoplay theater in the city. It is also trying another experiment in booking the opening attraction, Antony and Cleopatra, for ten days. The longest bookings in Atlantic City hitherto have been three days. M. Fashish is the manager.

The United States Theater, a recently completed motion picture theater in Denver, opened last Friday with *The Lion and the Mouse* to good business. The management has hit upon a clever advertising slogan, "See the United States First."

## TO FILM SAVAGE PLAYS

Theatrical Producer Forms Alliance with Famous Players Company

An alliance between the Famous Players company and Henry W. Savage for the purpose of producing in films all the plays controlled by the latter is one of the big happenings of the past week. It has been known for some time that Mr. Savage was considering the photoplay field, and it is only after long thought and investigation that the alliance with the Famous company was decided upon.

Among the plays produced by Henry W. Savage and which will probably be seen soon on the picture screen are *The Million*, *Top o' the Morning*, *The Great Name*, *The Prince of Pilsen*, *Little Boy Blue*, *The Galloper*, *Mary Jane's Pa*, *The Little Damocel*, *Con & Co.*, *The Sultan of Sulu*, *The Merry Widow*, *The Devil*, *The Stolen Story*, *The Country Chairman*, *Excuse Me*, and *Everywoman*. All of these plays have been strong successes on the stage and offer strong opportunities for pictures.

Adolph Zukor, president of the Famous Players company, said, regarding the new alliance: "I am very pleased at this alliance, because it evidences Mr. Savage's confidence in our organization, and also because I am certain that the motion picture public will receive with enthusiasm these famous plays just added to our programme. My sincere respect for the artistic ideals of Mr. Savage, prominently manifested in his productions, adds to my personal appreciation of this alliance."

## KENNEDY OFF FOR COAST

Head of Criterion and Kennedy Companies Pays Brief Visit to Studio

Aubrey M. Kennedy, vice-president and general manager of Kennedy Features and of the Criterion Feature Company, is on his way to Los Angeles. Mr. Kennedy goes to the Coast to look over the situation there as it affects the two companies in which he is interested and to make preparations for the staging of a series of big productions. He does not plan any changes in his present companies.

Mr. Kennedy will return from the Coast in about two weeks.

## DENY GRIFFITH RUMORS

Director's Attorney States That There is No Friction with the Mutual

Rumors concerning the relations of Director D. W. Griffith and the Mutual Company have been rife for some time, and yesterday A. H. T. Bannhof, attorney for Mr. Griffith, in response to a question by a Minsos representative, said:

"Mr. Griffith has met with great success in producing features for the Mutual Company. Where the rumors of trouble come from I do not know, but they are entirely false. Mr. Griffith has never been more agreeably situated or in better position to realize his ideas, and the Mutual is delighted with his achievements. Both parties desire to have it known that the present intention as to their connection is for permanency."

## TWO "DOLLY" PICTURES A MONTH

Edison's Dolly of the Dailies series, which was originally scheduled for release once a month, will in future be released twice a month. Mary Fuller is starring in this series, which has been written by Acton Davies.

## STRONG PATHE PUBLICITY

Arrangement with Hearst Newspapers a Clever Move on Film Company's Part

By a clever move on the part of the Pathe Company exhibitors in the territory covered by the Hearst newspapers are receiving the strongest kind of publicity backing for their Pathe pictures. The film manufacturer has entered into an arrangement with the publisher by which the Hearst newspapers in New York, Boston, Chicago, San Francisco, Los Angeles and Atlanta will contain each day the story of the Pathe picture scheduled for release that day. With the story is a list of the theaters in that particular city where Pathe pictures may be seen. The move means a circulation of millions daily for the Pathe stories. Heading the story each day is the line, "Read the Story, then Go See the Picture this Afternoon or Evening."

## BEIER RETURNS TO GOTHAM

Murray Beier, who has been conducting the Buffalo offices of the World Film Corporation, has been transferred to New York to take charge of the local branch. Mr. Beier has long been associated with the rental end of the film business.



KATHLYN'S ADVENTURE IN "THE GARDEN OF BRIDES."  
Selig Feature, Released March 23, on General Film Programme.



## CHICAGO CENSOR WAR

Plan Flank Movement on Funkhouser by Creating New Amusement Body—Exhibitors Seek Votes

CHICAGO (Special).—Major Funkhouser is getting it from all sides these days. The latest weapon adopted by the motion picture exhibitors in their fight to secure a sane censorship of films is the drawing up of a bill for the creation of a new licensing commission that will be presented at the next session of the Legislature. H. J. Toner, attorney for many of the picture theater owners, announces that he has drafted a bill that provides for a recreation and amusement commission to license and regulate all forms of amusement. The primary object of the bill is to take the authority of picture regulation out of the hands of Major Funkhouser and others of the local police department.

Attorney Toner does not intend to limit the proposed commission to the censorship of pictures. It would supervise all forms of recreation and entertainment, the conduct of dance halls, picnics, amusement parks, and have full power to censor and enforce its rules. The attitude of the exhibitors seems to be, "Anything but Funkhouser." Mr. Toner says: "What the photoplay houses wish is a reasonable, intelligent, fair-minded regulation. To that we would gladly submit."

Mr. Toner has already shot another arrow in the major's direction, by filing in the United States District Court a bill to prevent the enforcement of the present censorship ordinance, with the city of Chicago, the City Clerk, Chief Gleason, and Major Funkhouser named as defendants.

Meanwhile the body of the exhibitors has undertaken the fight for votes in the coming city elections. A campaign for the education of the patrons has been begun. The first move is that of the exhibition of the following slide in many of the theaters of the city:

## TO OUR PATRONS

If the stories in our films seem to be disconnected or short, blame the censor board appointed by the present city administration. Remember this the next time you vote and demand your right to see interesting pictures also. Take it up with your alderman.

If your programme seems poorly balanced and you are compelled to look at repeaters, it is because certain interesting films have been eliminated by the present city administration's censor board. Remember this the next time you vote. See your alderman.

It is the purpose of the film men to persecute the fight along these lines until the public is thoroughly apprised as to the causes for poor film service. It is believed that these tactics of "putting it up to the voters" will secure results at the coming election, and at any rate will show the politicians the strength of the exhibitors' hands.

Alderman John J. Coughlin has introduced in the City Council ordinances repealing existing ventilation laws and providing for a censorship board of three members. The recently formed Amusement Protective League has approved the alderman "for the courage of his convictions," and plans a vigorous battle for the passage of the ordinance. The league has also endorsed the candidacy of many of those running in the coming elections for the City Council who have expressed themselves in favor of sane laws affecting the picture theaters. It has also been decided by the League to have a committee visit the various women's clubs and explain by means of educational slides the views of the film men on the censorship question.



UNLOADING KALEM'S "EXHIBITORS' HELP."

## KALEM SOIL ARRIVES

"Meggantic" Brings Soil to Advertise Released "Colleen Bawn"

The soil imported from Ireland by the Kalem Company to aid the exhibitor in advertising Colleen Bawn, when that film is released March 17, arrived on the White Star liner Megantic last week. The photographs herewith show the soil being hoisted out of the Megantic's hold and placed on the dock.

As already told, this soil was dug from the base of the Colleen Bawn Rock in one of the lakes of Killarney, and will be distributed free to exhibitors showing the Colleen Bawn. Each exhibitor will receive enough of the soil to fill a box four feet square and an inch deep, and will be able to advertise to his patrons to "come and stand on Irish soil." The picture Colleen Bawn is a three-reel production which proved so successful in the past that exhibitors prevailed upon the Kalem Company to release it in time for St. Patrick's Day this year.

## UNIQUE EDISON FILM

Edison will shortly release a novel photoplay, With the Eyes of Love. The plot of the play hinges upon lip reading. A murder mystery is solved by the ability of a girl stenographer to read the lips of the real culprits who are among the spectators at the trial of an innocent man. The scenario of the film is from the pen of Eves Winthrop Sargent. Recently the picture was shown to an audience of deaf at Rutherford Hall.

## BRADY VISITS ECLAIR

William A. Brady, the theatrical magnate; Edward S. Curtis, the author, and Mr. Miller, of the Shubert forces, were visitors to the Eclair Company's Fort Lee studios last week. The visitors were taken through the studio and factory, and watched with great interest the taking of a scene in a forthcoming Eclair six-reel release, The Kangaroo.

## COLORADO STAR INJURED

Joe Ryan Injured When Horse Falls and Others Ride Over Him

CANON CITY (Special).—Joe Ryan, who is appearing as leading man with the Colorado Motion Picture Company, received serious injuries in an accident while filming a Western picture here last week. At first it was feared that his injuries were fatal, but the latest reports are that Ryan will probably pull through and be working in pictures again within a few weeks.

The accident occurred while taking a scene which called for a three-hundred-yard ride over some extremely rough country by Ryan and ten cowboys. Near the end of the run Ryan's horse stumbled and fell, throwing him underfoot. So close were the cowboys that they had no opportunity to turn to one side, consequently most of them rode over Ryan's body.

Ryan has considerable of a reputation in Colorado for nervy horsemanship.

## FILMS IN ILLINOIS SCHOOLS

URBANA, ILL. (Special).—At a recent meeting of the State school superintendents, held here, a plan was given by which all schools throughout the State will have motion picture machines installed to be used in connection with the educational work. It is planned, should the idea be carried out, to have three circuits in the State, one composed of the schools in the northern part, one of those in the central, and one of those in the southern. The films would make the rounds of each district and then be shown in the other districts.

## NEW PHOTOPLAY THEATERS

The Colonial, Illinois and New York State Street, Indianapolis, which has been closed for several weeks after two unsuccessful attempts at popular 10-cent vaudeville, under different management has entered the motion picture field. The Eastern Photoplay Syndicate has taken a long lease and is giving General Film features at a 5-cent price.

## CRITICISM

Live exhibitors look for the best, experience having taught them to appeal to their patrons with a perfect show. Projection of motion pictures is always subject to criticism when the picture is marred with flicker or jump. You can secure yourself against this criticism by installing **POWER'S CAMERA-GRAPH No. 6A**, the motion picture projecting machine without an equal. Inform yourself of our patented intermittent movement and other distinctive features of this perfect machine, all details of which are given in our illustrated catalog N.

**NICHOLAS POWER COMPANY**

Ninety Gold Street, New York City

## CURRENT PRODUCTIONS BY EDISON DIRECTORS

**C. JAY WILLIAMS**

A Lovely Sonnet  
A Story of Crime  
On the Lazy Line

NOW MAKING PICTURES IN FLORIDA

NEXT—The Beautiful Landing Lady—Feb. 23

**WALTER EDWIN**

The Man of Destiny  
His Grandchild  
Sophie's Imaginary Visitors

NEXT—The Ghost of Mother Eve—Feb. 26

**GEORGE A. LESSEY**

The Mystery of the Talking Wire  
An American King—3 Parts  
The Story of the Willow Pattern

NEXT—The Mystery of the Ladder of Light—Feb. 24

**ROSEMARY THEBY**

LEADS

DIRECTION OF HARRY C. MYERS, LUBIN FILMS

Current Releases—The Pale of Prejudice; The Price of a Ruby—2 parts

**Edwin August**  
Star, Producer, Author

Universal

DIRECTOR AND LEADING MAN  
**JOHN E. INCE**

Address all communications care Lubin Studio, Phila., Pa.

Current (The House of Fear—Two Parts)  
Releases (A Great Revenge—Two Parts)





# BIOGRAPH FILMS



FOR THE WEEK COMMENCING FEBRUARY 23d, 1914

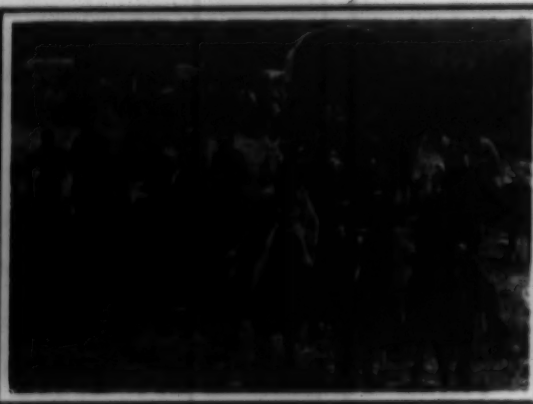
MONDAY

THURSDAY

SATURDAY

**HER FATHER'S SILENT PARTNER**

Proving it is no Easy Task to Break a Lawless Compact

**THE MASSACRE**

A Reproduction Taken from Actual Events of the Governmental War Against the Northwestern Indians in Two Parts

**BECAUSE OF A HAT  
and  
CHOCOLATE DYNAMITE**

Farce Comedies

## BIOGRAPH COMPANY NEW YORK

### TO FIGHT PENN CENSORSHIP

Exhibitors Organize Protective Association in Philadelphia and Plan Court Fight

PHILADELPHIA (Special).—Over a hundred motion picture exhibitors met in the Parkway Building here last week and organized the Moving Picture Protective Association to fight in the courts the censorship of films in Pennsylvania. The constitutionality of the act will be the point against which the battle is waged.

Senator Joseph H. Thompson, of Pittsburgh, who aided the Philadelphia motion picture men in forming their organization yesterday, last night said that this is a state-wide movement and that a similar association has been started in Pittsburgh. The contest of the act establishing censorship of motion picture films in this State, it was said, would be commenced when the first picture is passed upon unfavorably by the censors.

It was pointed out by Senator Thompson that it would be a physical impossibility for the two censors appointed by Governor Tener to pass judgment upon the mass of films shown in this State

weekly. Representative Louis S. Breitinger is chairman of the Pennsylvania Board of State Censors, and will be assisted by a woman, who has been named as a censor. The act provides for the appointment of two censors, and they have no authority to deputize other persons to serve in this capacity.

If, however, the right of the State to establish such a censorship should not be contested, Senator Thompson explained, every city and borough in the State could appoint censors and appropriate money for their salaries through an ordinance of Councils. The result would be that there would exist a censor in every community, and the film producers and motion picture men would be forced to meet the taste of every community as settled by the censor.

Samuel H. Wheeler, an attorney, was chosen as permanent chairman of the organization. He is the president of the Exhibitors' League of Philadelphia.

### MAKING LONDON FILMS

Bosworth Company Makes Extensive Preparations for Filming Alaskan Stories

Extensive preparations, that amount almost to transferring a portion of Alaska to California, have been made by the Bosworth Company for the filming of Jack London's stories dealing with Alaskan life. Forty husky dogs, six sledges, a vast equipment of furs, parkas, mukluks, and Esquimaux trappings, have been shipped by the company to Truckee, Cal. With Mr. Bosworth is a company of thirty-five players, selected with regard to the London types, and twenty Japanese, who will play the Esquimaux.

Truckee, where the snow lies seven feet deep, offers a perfect background for the Alaskan stories. Four seven-reel pictures are to be made here, *Smoke Below*, *Odyssey of the North*, *Burning Daylight*, and *Son of the Wolf*. Robert Bosworth will direct the stories, and act many of the principal roles. Miss Hettie Gray Baker, who has prepared the scenarios, accompanies the party.

### MISS ELINE IN VAUDEVILLE

Marie Eline, the Thanouser Kid, will shortly open in a novel vaudeville offering that is being prepared for her by James Madison. The act carries a special drop, is introduced by a novel picture, and on the whole is expected to make vaudeville patrons sit up and take notice.

### BEN WILSON, DIRECTOR

Is Also Author and Leading Man in the First Film He Produced

Ben Wilson is now being introduced as "Director Ben." His first film is *When the Cartridges Failed*, which he not only directed, but which he also wrote and in which he is seen as leading man.

After devoting considerable time to the production of films and observing the methods of numerous directors, he formed his own ideas as to the way they should be handled. Accordingly he wrote *When the Cartridges Failed*, and when he had explained his plans was promptly given permission to carry them out. Wilson has obtained such excellent results with his first effort that he is going to direct additional films in the future.

### GAUMONT DISPLAYS POPULAR

The Gaumont hand-colored Lobby Displays which recently created a stir in advertising circles, have for some time been "sold out," but an order has been placed for a large amount of the posters, and exhibitors who want these unusually pretty displays will be able to secure them for a short while until they again run out. Before placing these displays on the market the Gaumont publicity department went to great expense to find out how the trade would look upon such a new and high-class departure, and the results have far exceeded their expectations.

# LUBIN

presents

ANOTHER MASTERPIECE

## "THROUGH FIRE TO FORTUNE"

or "THE SUNKEN VILLAGE"—IN 5 REELS

By Clay M. Greene

Coming Features

**"THE DAUGHTERS OF MEN"**—5 Reels by Charles Klein**"THE GAMBLERS"**—5 Reels by Charles Klein

### IMPORTANT CHANGE IN LUBIN PROGRAMME!

TWO LUBIN FEATURES EACH WEEK!

Beginning with week of February 16th, the regular Monday release will be discontinued. The New Programme assures a comedy every Tuesday and Saturday, a two reel feature every Wednesday and Thursday and a drama every Friday.

ARRANGE YOUR BOOKINGS ACCORDINGLY.

Tuesday—A Comedy    Wednesday—A Two Reel Feature    Thursday—A Two Reel Feature  
Friday—A Drama    Saturday—A Comedy

### FIVE RELEASES EACH WEEK, INCLUDING TWO MULTIPLES

**"SEALED ORDERS"**—Drama, Special in 3 Reels    Wednesday, February 25th  
**"THE TWO ROSES"**—Drama, Special in 3 Reels    Thursday, February 26th

**"THE PRICE OF A RUBY"**—Drama, Special in 3 Reels    Wednesday, February 18th  
**"THE HOUSE OF FEAR"**—Drama, Special in 3 Reels    Thursday, February 19th  
**"IN THE DREDGER'S CLAW"**—Drama    Friday, February 20th  
**"A WINNING MISTAKE"**—Comedy    Saturday, February 21st  
**"THE FEMALE BOOK AGENT"**—Comedy    Sunday, February 22nd  
**"THE LOST CHILD"**—Comedy    Tuesday, February 24th  
**"THE RISE OF OFFICER CASEY"**—Comedy    Tuesday, February 24th

### LUBIN'S ATTRACTIVE POSTERS

One and Three Sheets with Single Reels—One, Three and Six Sheets with all Multiple Reels—in five colors. Order from your Exchange or from A. B. C. Co., Cleveland, Ohio.

**LUBIN MANUFACTURING COMPANY**

Philadelphia, Pa.



## WALLACE C. CLIFTON

Scenario Writer

SELIG POLYSCOPE CO., LOS ANGELES, CAL.





SCENE FROM EDISON'S "WITH THE EYES OF LOVE."

Through Her Lip-Reading Ability, the Stenographer, Beale Learns, Has Discovered the Real Culprit.

## STURGEON LEAVES VITAGRAPH

Future Plans Not Announced—Los Angeles Objects to Universal's Statements—Photoplayers' Ball

LOS ANGELES (Special).—The resignation of Manager Hollin K. Sturgeon, of the Western Vitagraph, stirred the entire colony to wonder. First came the rumor that Mr. Sturgeon had formed a corporation for the purpose of putting on productions. This brought a statement from the manager.

"It is true I have forwarded my resignation to take effect March 1," he said. "However, I have formed no company, and am not engaged by any established picture concern. I intend to take a long vacation before considering my next step. Any reports or rumors of future engagements or work, so far as I am concerned, are not true."

The announcement of Mr. Sturgeon's temporary retirement came as a surprise here. The Western manager gave no hint of his intentions until rumor forced him to speak. Mr. and Mrs. Sturgeon—and Miss Sturgeon, infant—are comfortably located in their own home in beautiful Santa Monica, the oldest seaside resort here. They own much residence property there as well as run motion-picture house of the city. Whether they will remain in the State of their choice or not depends on what future business Mr. Sturgeon may decide to engage in, although he declares he will not abandon pictures.

Los Angeles has taken notice of the Universal statements appearing in the East to the effect that the Laemmle concern refuses to be "molested" further as regards its Los Angeles studios and ranch, therefore inviting other cities on the Coast to beg for the removal of the Universal forces to their vicinity. The company promises the entire concern, including the following: 500 people on payroll and the engagement of "thousands of men and women every week;" expenditure of a million dollars a year; "wherever we move to, we will be followed by other concerns in the moving picture business and tributary lines. These concerns distribute probably another million dollars a year;" etc., etc.

Los Angeles was not "made" as a motion picture center by the Universal. Selig, the pioneer, and others established the business here as a huge colony before the Laemmle corporation appeared. Therefore the veiled something to the effect that the Universal will take its effects and go higher, inviting similar concerns to trail along, has not left a very pleasant taste in the mouths of Angel City citizens. City officials state that the Universal has been accorded the same treatment as the forty other companies here, none of which have complaints to make, thus far. The Los Angeles Chamber of Commerce and other concerns have called no meetings to conciliate the fretful concern.

Little Mary Pickford is having her troubles all of a sudden. In addition to becoming ponderous to the tune of 110 pounds, here comes her first genuine love letter, and she doesn't know whether to reply or not to the amorous youth in far-away England, who confesses to seventeen years of age. And an Eastern publisher wishes to dedicate a song to her. As she has no idea of the tune, how can she tell whether it will be sufficiently Pickfordish or not? The matter of a new gown and sufficient tango steps for the Photoplayers ball also are adding their burdens to this petite person.

J. J. Rosenthal is negotiating for the services of Fred Mace. He wants the slightly embrowned comedian to appear in his gaudy musical comedies at the local Morosco theater. Mace is the finest tenor among the basses of the Pacific colony.

Helen Case, who was in vaudeville for-

merly, has invented a few new tango steps herself. Every one is doing it. Why not the film actors?

Director Frank Montgomery has added another troupe of Indians to his big company. He is preparing for another extensive Kalem feature.

Manager George Melford, who superintends the destinies of the extensive Kalem affairs at Glendale, has distinguished himself again. He was toastmaster at the last Photoplayers' fellowship dinner. It was an extremely high-browed affair. Eloquence from the chairman and spellbinding by numerous film players provided a real naughty atmosphere to the occasion. Chants by the Bob Leonard choir and to drums by the entire aggregation also aided to make the occasion an eventful one. But the eloquence of Chairman Melford overshadowed all other numbers.

By the time this number of THE MIRROR appears, the second annual ball will have occurred, with a record attendance for the great and beautiful Shrine auditorium, if sale of tickets indicates the throng of attendants. Los Angeles admires, swears by and gives loyal support to the film colony. The opportunity to "meet us face to face" is an appeal which the masses could not resist. Incidentally the Photoplayers' Club continues to grow in membership, wealth and popularity. Under its splendid management the organization promises even a more brilliant future.

Wilfred Lucas, of Criterion Features, is recovering from a fractured shoulder blade. He tested a leg trap and found the weight heavier than the supporting bone.

Adele Lane is back at work in the Selig Zoo, after a rest following a nervous attack.

Harry Pollard and Margarita Fischer are making a decided impression with Los Angeles fans, with their "Beauty" brand of pictures. The beautiful leading lady is revealing her true worth in these splendid releases.

Belle Bennett, leading lady of the Halton Company, still is in the hospital at this writing. Her attack of illness was a serious one.

Fred C. Aiken, special representative of the General Film Company, is trailed by a tidal wave of success during his rambles on the Coast. In both southern California and San Francisco, business has increased since Mr. Aiken has placed a gentle finger on the button. Incidentally, Mrs. Aiken was overheard inquiring the price of homes recently. Both are enjoying their visit to the Sunshine Land.

The Photoplayers and their ladies were guests of the Los Angeles Press Club Saturday evening. The pencil-pushers provided delightful entertainment for the film entertainers. The Press Club is a live wire and swings its affairs across the screen with a big punch.

W. E. WING.

### POWER COMPANY NOTES

The Vitagraph Theater has been equipped with two Power 6A projection machines, which that company takes as a big compliment in view of the fact that the Vitagraph Company plans to have its new Broadway house a model for exhibitors.

Keith's Union Square and Harlem Opera House, which have lately come over to pictures, are also each equipped with two Power machines.

The Public Service Company of New Jersey is using a Power 6A machine to demonstrate the use of electrical apparatus and for other purposes.

# KALEM FILMS

## THE CHEST OF FORTUNE

A stirring two-part story of Morgan's Raiders. The destruction of a bridge, the terrific battle between Confederates and Federals, will raise your patrons to fever pitch.

Released Monday, March 2nd

To attract the crowd, get the Special 1, 3 and 4-Sheet Posters

### THE INTRIGUE

In Two Parts

On the verge of committing a terrible crime, Bob learns that the intended victim is his long-lost father.

Released Wednesday, March 4th

Special 1, 3 and 4-Sheet Posters

### HIRAM'S HOTEL

How Hiram gets even with a grasping hotel keeper, will make your theatre ring with laughter.

(On the same line)

### BEAUTY, The Educated Horse

The intelligence of this wonderful horse will amuse every motion picture patron.

Released Friday, March 6th

### THE HOPI RAIDERS

(Length 905 ft.)

The whiskey traders' dastardly scheme to massacre the inmates of an army post, results in a climax of tremendous power.

(On the same line)

### UNVEILING THE MAINE MONUMENT

(Length 95 ft.)

Superb views of the ceremonies attending the unveiling of the monument in New York, dedicated to the Maine martyrs.

Released Saturday, March 7th

Special 1 and 3-Sheet Posters

Coming in time for St. Patrick's Day  
"THE COLLEEN BAWN"—Kalem's expert three-part adaptation of Dion Boucicault's immortal drama of Irish life. Produced in Ireland. Released Monday, March 16th. Back to back at first.

## KALEM COMPANY

235-239 West 23d Street

NEW YORK

30  
FAMOUS  
FEATURES  
A YEAR

DANIEL FROHMAN

Presents

The Celebrated Romantic Play

# "THE PRIDE OF JENNICO"

A thrilling triumph of true love over false pride  
Enacted by the Famous Players Stock Co.

IN MOTION PICTURES

"The Pride of Jennico" is a stirring tale of the gallant days of old, of romance and roses, and cold steel, when fortune and glory were carved by the sword and daring deeds performed for the smile of a lady fair.

IN FOUR REELS

Released February 20th

## FAMOUS PLAYERS FILM COMPANY

Studios 213 W. 26th St., New York

ADOLPH ZUKOR  
PRESIDENT
DANIEL FROHMAN  
MAN. DIRECTOR

30  
FAMOUS  
FEATURES  
A YEAR



## ELEANOR WOODRUFF

Pathe's Popular Star, Appearing on This Week's Cover, Only Four Years on Stage

"Featuring Eleanor Woodruff and Irving Cummings," has come to be one of the surest signs of a film that will prove both a delight artistically and an exhibitor's money-getter. Miss Woodruff, an excellent likeness of whom greets you as you pick up your Mirror this week, is fast gaining a strong hold on the photoplay fans by her conscientious screen work. This is the more remarkable since Miss Woodruff has been only four years on the stage. She was born in Towanda, Pa., in 1892, and started her professional career with the Philadelphia Orpheum Stock company. Here Miss Woodruff was a strong favorite, as evidenced by the fact that she remained for a year and a half in the Quaker City. Broadway appearances followed, her last one being with The Five Frankforters at the Thirty-ninth Street Theater. Miss Woodruff left this attraction to go with the Pathe Stock company.

## NEW YORK FILM POPULAR

Life-Photo Company's New Film Meets with Strong Approval

Eddie Roskam appears to have struck a winner in his New York Weekly. The new film has been showing at the Loew houses throughout New York and New Jersey and has proven a good attraction. Timely and interesting subjects treating of points of interest around New York and news happenings have comprised the programmes so far. A good sense of news values, backed up by the best of photography, has resulted in some very unusual films.

The studios of the Life-Photo Corporation, which manufactures the Weekly, are fast running into shape for the production of feature films. The latest devices are being installed, so that the products of the Life-Photo Company will be on even terms with those of other feature manufacturers.

## SHERRY COMPANY MOVES

The executive offices of the William L. Sherry Feature Film Company have been moved to the ninth floor of the Leavitt Building, 126 West Forty-sixth Street. The exchange and advertising departments have been located at the Forty-sixth Street address since October last, and they will now be conducted in connection with the business office.

Mr. Sherry is now publishing an attractive bulletin of which the second number has just been issued. Printed on good paper and attractive typographically, the bulletin gives advance information concerning the films being handled by the Sherry Company.

## LAEMMLEHEADS CONSOLIDATED

Carl Laemmle has been re-elected president of the Consolidated Film and Supply Company. The meeting of the stockholders was held last week. William Oldknow of Atlanta, was named as vice-president and general manager and C. V. Beecham was made secretary and treasurer. The directorate chosen for the ensuing year comprises Messrs. Carl Laemmle, William Oldknow, H. B. Cochrane, P. D. Cochrane, Herman Fichtenberg, William J. Maloney, and C. V. Beecham. A hearty vote of thanks was extended to William Oldknow for the good showing the Consolidated has made during the past year.

## SALLY CRUTE TAKEN ILL

Sally Crute while playing the lead last week in a forthcoming Edison Company release, was taken suddenly ill. She was conveyed to her home at the Endicott Hotel, where the doctor ordered complete rest for at least two weeks. But the doctor did not count on her devotion to her art, when calling a few days later he found the young artist out. He was informed that Miss Crute, to help out Prescott Kendall, who is directing the picture, in spite of her weakened condition, had insisted upon completing her role. Miss Crute's devotion and perseverance was the admiring topic of conversation at the Bronx studio for several days after her return.

## SPRINGFIELD OPERATORS DANCE

SPRINGFIELD, ILL. (Special).—The local Motion Picture Operators' Union held their first ball last week and proved capable and popular hosts. Over five hundred persons crowded the hall and enjoyed a pleasant evening.



"REHEINICE, I HAVE COME FOR YOU."

A Moment in "Pieces of Silver," Produced by the Helen Gardner Picture Players.

## SCENARIO "VALUELESS"

Decision of Los Angeles Court—Full Account of Case from Marc Edmund Jones, Who Suffered Loss

LOS ANGELES (Special).—Judge Williams has decided in the case against Hampton Del Ruth, accused of stealing a scenario originally written by Marc Edmund Jones, that though the defendant was probably guilty of an intent to sell the scenario, which was the property of another, no penalty can be inflicted as "a scenario is without value." Marc Edmund Jones has prepared a statement of the full history of the case, which is here reprinted, as it is doubtless of value to other scenario writers: *The Film Men, New York Dramatic Mirror*:

DEAR SIR.—Hampton Del Ruth, the former scenario reader for the Western Universal, who has been under arrest in Los Angeles on the charge of stealing the script of *Hatred's Endless Chain*, was to-day adjudged guilty by Judge Williams in the police court, but was released on a technicality. The judge stated: "I am convinced that the man took the manuscript with the intent of selling it and using the proceeds, but there is no recorded case holding the stealing of a literary production to be larceny, since the author suffers no pecuniary or irreparable loss, but can replace the manuscript."

A brief history of the case is as follows: I wrote *Hatred's Endless Chain* on Sept. 6 last and submitted it to the Kalem Company. As they found it unavailable I submitted it successively to two other companies, who also found it unavailable, and then, on Sept. 24, submitted it to Western Universal, where Del Ruth was then employed as reader. On Oct. 18, shortly following Del Ruth's resignation from the Universal, the manuscript was again received by Phil Lang, the Kalem editor, this time from Los Angeles, with the embossed name carefully scratched from the paper and cover, and the inscription, "Submitted at your usual rates. G. G. Paul, General Delivery, Los Angeles, Cal.," written across the face in ink. Mr. Lang recognized the distinctive yellow cover instantly, remembered the story, and was able to make out the name where the embossed impression

was still left in the paper. Communicating with me in New Orleans, I advised that the script had been submitted to Western Universal, forwarded a copy of my record, and Mr. Lang promptly laid the entire matter before President Carl Laemmle of the Universal Company. The matter was taken up with Manager Bernstein of the Western branch and Pinkertons were posted at the Los Angeles postoffice, at the time that scripts were mailed back to G. G. Paul from the Kalem Company. A girl that had been employed at the Universal as extra called for the mail addressed to Paul, and she was traced to the apartments where Del Ruth was staying. She also called for mail addressed to other names which Del Ruth subsequently acknowledged as some of his plume.

The evidence that had been obtained was then placed before the postal authorities at Los Angeles, but they decided that the matter did not come under their jurisdiction. The city authorities were then appealed to, but they stated that they could do nothing unless I would come on to Los Angeles together with a representative of the Kalem Company. The case was dropped for a while then, until I came to Los Angeles in November, at which time I took the matter up with Western Universal direct at the suggestion of the Kalem Company. With Attorney Norton, of the Universal, I appeared before the city prosecutor and a complaint was issued and sworn to. The Pinkerton agency located Del Ruth, and he was arrested the same afternoon.

When the case was called before Judge Williams, Del Ruth and his attorney admitted the identity of the manuscript, admitted that Del Ruth had used the *Ham-delpine* of G. G. Paul in addition to the others, and admitted that he had probably directed that the manuscript be sent out under the name of G. G. Paul. The girl who had called at the post office was placed on the stand. She identified the writing on the script as hers and testified that Del Ruth had brought home a bundle of manu-

(Continued on page 38.)

## NEW BLOOD IN WORLD CO.

Bankers Become Interested in World Special Film Company

W. A. Pratt, of the Wall Street firm of Edward B. Smith & Co., and Van Horn Ely, president of the National Producers' Company, whose address is also Wall Street, have become identified with the World Special Film Corporation. The first move of the new organization is the changing of the firm's name to the World Film Corporation. Mr. E. Mandelbaum and Mr. Philip Gleichman, the founders of the World's Special, will continue actively with the new firm.

The officers of the World Film Corporation are: G. L. E. Vernon, president; E. Mandelbaum, first vice-president; Philip Gleichman, second vice-president; Britton Busch, secretary and treasurer. These gentlemen, together with W. A. Pratt and Van Horn Ely, constitute the board of directors. Renewed activity is planned by the World Company, which is now marketing *Joan of Arc*, *The Triumph of an Emperor*, and *The Last Days of Pompeii*. The name of a prominent film man will shortly be announced as the general manager of the corporation.

## ANDERSON'S ESCAPE

Essayist Director Narrowly Escapes Fatality While Filming Feature

G. M. Anderson narrowly escaped death during the taking of *Broncho Billy's Bible*, an Essanay feature booked for early release. Anderson and Frederick Church, playing the "heavy," were having a thrilling hand-to-hand struggle on the edge of a precipice for the climax of the picture. On the last rehearsal, as the two men sprang back for a breathing spell, Church was horrified to see Anderson stumble, fall heavily and disappear over the edge of the precipice.

Church peered over into the chasm, then gave a shout of joy, for a large protruding tree root, some four feet down the side of the cliff, had saved Anderson's life, and he was clinging desperately to it while his body hung suspended in midair. A rope was hurriedly procured by Church and the camera operator, and Anderson was pulled over the edge of the cliff to safety, suffering only from the nervous shock and painful lacerations on his hands. Anderson pluckily sent the camera operator back to his place and took the scene, but acknowledged after it was over that it was the narrowest escape of his life.

## K. OF C. EXHIBITORS

PLAINFIELD, N. J. (Special).—The Knights of Columbus are the most recent addition to the ranks of motion picture exhibitors here. Last week was a "fair week" for the organization, and a programme of several reels of comics and a small reel of local films proved a good drawing card. The local films were taken by the Proctor house machine operator, Henry Brynarski, and were the most popular number on the programme.

## PATRONS DECIDE SUNDAY QUESTION

DECATUR, ILL. (Special).—D. C. McClelland, manager of the new Oakland Motion Picture Theater, will give his patrons a chance to vote on whether they want Sunday performances or not. Ballots will be given to patrons for three days. Mr. McClelland says he does not care whether he has Sunday shows or not; that he is having a good business, running six days a week, and it is up to his patrons whether or not he shall open Sunday.

## FIRST ECLAIR WESTERN

The first production made by the Western studio of the Eclair Company, *The Cross in the East*, is released to-day. The Eclair Company under the direction of Webster Cullison has been augmented by the addition of many cowboys and cowgirls, and a real "dyed in the wool" Western picture is the result.

## CAVALIERI IN PICTURES

The Playgoers' Film Company has induced Lina Cavalieri, the famous opera star, who has been widely advertised as "the most beautiful woman in the world," to appear in a six-reel feature film. The story will be that of her famous love affairs and a company of two hundred persons will support the prima donna.

## Constance Crawley and Arthur Maude

IN RIDER HAGGARD'S MASTERPIECE

4 Parts] JESS 4 Parts

Ready for Shipment Feb. 18th

OLIVER WENDELL HOLMES' Wonderful Story of Heredity

3 Parts] ELSIE VENNER 3 Parts

Ready for Shipment March 4th

For Sample Advertising Matter Wire

110 W. 40th St. KENNEDY FEATURES, INC. New York City

Kindly mention DRAMATIC MIRROR when you write advertisers.





## GOSSIP OF THE STUDIOS

## HARRY POLLARD

Harry Pollard is meeting with unusual success both in directing and playing the leads of the new Beauty brand now being produced by the American Film Manufacturing Company.

Harry Pollard is Kansas born, but his family migrated to California, where Harry was brought up on a ranch. He learned to ride and became strong and athletic. At the age of eighteen he secured a minor position at the Alcazar Theater in San Francisco. Possessed of a wonderful memory and steeped in the history of the stage and the many plays he had quietly studied, he was enabled to take up a trying part at a few hours' notice when an actor fell sick. His rise after this was rapid, and although he held many positions as lead in prominent stock companies, he returned several times, to be welcomed warmly at the Alcazar. He is well known in vaudeville circles, having toured the country with Margarita Fischer in When Hearts Are Trumps and other sketches.

In motion pictures Harry Pollard made his initial appearance with the Selig Polyscope Company opposite Miss Fischer. Then came engagements with the American in Arizona and other well-known companies. His years of experience, coupled with an excellent screen appearance, sound dramatic training, and absorption in his work, as well as an unerring eye to detail, fits him peculiarly for his position as director and leading man in the newly created Beauty brand.

THE EMPLOYEES of the Selig Polyscope Company last Wednesday sent a wireless message to Oscar Eagle, sailing across the Gulf of Mexico, en route to the Panama Canal, wishing him well on his journey and a happy return. Mr. Eagle expects to be back in Chicago the last of this month.

A NUMBER of changes have been made in the Selig Stock at Chicago, and important negotiations for noted people to fill the vacancies are now on foot.

LAST SUNDAY was a sort of field day at the Selig Polyscope plant in Chicago, Mr. W. N. Selig inviting William Morris, Harry Lauder and some literary friends to enjoy his hospitality and witness the showing of some remarkable new films. Several unique and valuable mementoes were reeled off on this occasion, presenting great men at play.

EDDIE KULL, the old reliable camera man, who has achieved his entire scientific education in the Selig establishment, and who is considered one of the most expert men of his class in the country, has been invited to accompany Harry Lauder on tour West. He will be with the company four weeks, and started last Saturday. He will stop at the California studio in Los Angeles for an indefinite stay.

THE GREAT STORM which recently passed over California, whirled in from far out over the Japanese currents in the Pacific, brought gloom to many motion-picture studios, but one director at least gave thanks for the stormy aid of the elements. This was Colin Campbell, who had taken a large company of Selig artists up into the high Sierras to produce a number of multiple-reel features amid snow settings. Director Campbell and his cohorts arrived in Truckee, Cal., shortly before the record snowfall set in, and they soon found themselves with seven feet of snow on the level to work in. All hands immediately got busy, and some of the finest snowstorm scenes ever filmed were secured. One morning the Campbell company awoke to find themselves literally snowed under, and had

to dig themselves out with shovels. After accomplishing their own freedom, they went to the aid of the village folk, whose habitations in several instances had collapsed under the snow. Stories by Sir Gilbert Parker and other notable writers are being filmed here.

JULIE WALTERS, an old-time melodramatic writer and actor, recently became a member of the Selig Stock company, to play leading comedy roles. He produced and starred his own plays, Sidetracked and A Thoroughbred Tramp, and was for years a very successful producer in the character comedy line. He has taken to films with avidity.

BILL JOHNSON, the famous old stage carpenter whose knowledge of marine craft is remarkable, and has served him remarkably well from repairing the caravels of Columbus to making the rig of the war-craft of '61, has resigned from The Selig Polyscope Company for more profitable service with a shipbuilding concern.

EDWARD J. LE SAINT, the Selig producer in California, is working out a two-reel newspaper feature, which includes a number of big and vital scenes made in and around one of the largest and most complete newspaper plants on the Gold Coast. It is said that the realistic atmosphere of this photoplay reproduces the big and vital force that throbs in a newspaper office in most astonishing fashion.

FELIX MODJESKA, a grandson of the famous actress, has been engaged to support Constance Crawley and Arthur Maude in the production of Kennedy Feature films. Mr. Modjeska will be the leading juvenile of the stock company of sixteen which is being organized, to support Miss Crawley and Mr. Maude. Mr. Modjeska appears as Captain John Nell in the forthcoming production of Rider Haggard's *Jess*.

SOME TIME ago the Lubin firm received a message from the exhibitors in Australia asking if Miss Briscoe could not take a trip out there, as she was such an enormous favorite with the moving-picture audiences on that continent. It was pointed out in answer that such a trip was an impossibility at the present moment, and the exhibitors came back with a request that she would write a message to the people in Australia. This was done. It was filmed, and now in Australia on thousands of screens the following message in Miss Briscoe's own writing is being shown:

*My Dear Cousins Across the Seas:*

I am so glad to hear and know that the English-speaking peoples, under the Southern Cross, like so very much my work and me.

This little message is one of thanks to you, my friends, so far away.

Perhaps some day I may tell you my gratitude in person, but till then I must remain content with this silent but heartfelt speech upon the screen.

Your grateful friend and Little American Cousin,

LOTTIE BRISCOE.

"DARE DEVIL DICK" is what they are calling Richard Neill up at the Edison studio in New York. Leaving at the noon hour recently, Mr. Neill was horrified to see a horse, dragging a baker's wagon, bearing rapidly down upon some school children, homeward bound during the noon recess. Shedding his coat and hat and crouching for the spring, he jumped upon the horse's back. A brief struggle, during which most of his clothes were ruined, brought the frenzied animal to a halt, none too soon before the terrified children were reached. The only feature missing at this thrilling rescue was a revolving crank. Those who saw the feat are positive that a five or six-reel feature could easily be built around this brave deed. [EDITOR'S NOTE: The press agent did not write this.]

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## ED-AU CLUB MEETS

And with Appropriate Ceremonies Sets a Libel at Rest

At the last meeting of the famous Ed-Au Club, held in the Dungeon of Keene's Chop House, duly solemnized with lobster à la and its usual concomitants, indignation was created by the report from several sources that this club is nothing more nor less than a mutual admiration society. The editors of the various trade papers have been requested, therefore, to give publicity to the idea with which this club was organized, and to which its membership is pledged, namely:

To raise the standard and technique of the photoplay.

To bring about increased financial appreciation of the photoplay author's work.

To protect the rights of photoplay authors against infringement.

To protect members and producers from intentional plagiarism.

To establish a feeling of good fellowship among the editors and writers laboring in the photoplay field.

The first step towards the accomplishment of these purposes is to get as large a membership and attendance as possible, since "in union there is strength." The sole requirement is that an author have ten or more produced scripts to his credit. Any editor, whether a member or not, can then recommend him for membership to the club, whether he live in New York, Florida, California or Alaska. There are no dues. The meeting is held on the first Saturday evening of each month at Keene's Chop House by the New York members, and similar meeting centers will be established in other cities as soon as the membership lists out-of-town warrant it. Eventually the club proposes to issue a seal to members only, which, when attached to a script, will command the same attentive reading as does the gold seal of the Authors' League of America on a manuscript.

## PEACE IN BIRMINGHAM

Striking Operators and Musicians Reach Agreement with Photoplay Managers

BIRMINGHAM (Special).—At last, after twenty-five weeks of weary waiting and hardship, the operators of the local motion picture theaters have resumed work. An all night conference between a committee from the local union and the managers brought about this happy denouement, and all seem satisfied. The strike, which later affected the musicians in these houses, has thrown a large number of men out of employment and the public has suffered as well, for each house affected formerly employed an orchestra, and since the inception of the strike the metallic thum-thum of the pianola has begun to get upon its long suffering patience.

Musically speaking, many ridiculous situations have developed during the strike. For instance, when the picture audience is being held spellbound by the villain who is stealing the child, the inconsistent pianola is rattling away with "Everybody's Doing It" or some other equally appropriate air. So the public has as much cause for congratulation as the operators and the musicians.

JAMES E. DEBMAN.

## SPECIAL EVENT COMPANY MOVES

The Special Event Film Manufacturing Company, which has been located at 245 West Thirty-eighth Street for the past three years, will, after Feb. 20, be located at 240 West Forty-second Street. Growth of business has forced the change, the new quarters having nearly five times the floor space as the old offices.

## ROSETTA BRICE

Leading Woman

LUBIN'S TWO REEL FEATURE

THE HOUSE OF FEAR

Released Feb. 19

RECENT RELEASES

The Servant of the Rich

The Price of Victory

LUBIN STUDIO, PHILA., PA.

## ELSIE JANIS, PHOTOPLAY FAN

Elsie Janis, with Montgomery and Stone and the entire Lady of the Slipper company, during their engagement in Pittsburgh, were guests at a special photoplay performance given at the Arcade Motion Picture Palace by Mr. Robert Emmett Cleary, manager and friend of Miss Janis and Mr. Walter Kinson, manager of the Fourth Avenue General Film Company, Pittsburgh, Pa. The guests arrived at 11.45 p.m. and enjoyed photoplays until 2.30 a.m. Their enjoyment was genuine. They applauded the hero and hissed the villain. Plays with the best work of many stars of alldom were shown. Among them Miss Norma Talbot, Julia Swayne Gordon, Alice Joyce, Lottie Briscoe, Mary Fuller, Rosemary Theby, Maurice Costello, Arthur Johnson, Leo Delaney, and Harry Meyers.

Among Mr. Cleary's guests to meet Miss Janis and company were Mr. and Mrs. Walter Kinson, manager of the Fourth Avenue General Film Company; Mr. and Mrs. Edmund Baldwin, of the poster department of the General Film Company; Mr. Charles Hoffman, treasurer of the Grand Opera House; and Mr. Dorris, city editor of the Pittsburgh Post.

## THREE-REEL "FLYING A"

Lorimer Johnston has completed a three-reel production based on Schuman's *Tramere* that will be released by the American Film Manufacturing Company March 8. Vivian Rich represents the Nymph of the woods and Sidney Ayres is the subject designed to be guided by the sweet strains of the selection. The incidents of a rather turbulent career of an art student in Paris are most vividly portrayed.

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# FEATURE FILMS OF THE WEEK

"Hearts Adrift" is Mary Pickford at Her Best—Vitagraph's "Master of the Mine" Well Handled—"Victims of Vanity" an Impressive Pathe—"Fitzhugh's Ride"—"Michael Perrin" a Film Unusual

## "HEARTS ADRIPT"

Four-Part Feature Photoplay Produced by the Famous Players Film Company, Under the Direction of Edwin S. Porter. Released Feb. 10.

Everybody at one time or another would like to be cast adrift on a desert island, or, lacking that, would like to write about it. If either of these two big groups of people could see Mary Pickford as the castaway the first class would at once sail for the South Sea, while the latter would imagine new attractiveness to an otherwise barren existence. Blushy, graceful, captivating, at all times realistic to the entire illusion of the spectator, Mary Pickford dominates the film from caption to climax. She is but one of the attractive features of this production.

As the result of a shipwreck the body of a little girl, almost drowned is washed ashore on a desert island in the South Sea. Here for five years she grows up, maturing wonderfully in a physical way, living on vegetation, fruits and what she can kill at the end of her rudely shaped spear. Her only companion a wolf, tamed and grown companionable. At this time, sailing on the neighboring sea, was Graham with his wife. The boat catches fire, he is separated from her and she is rescued by a passing liner. He is cast up on the desert island. Here the maid finds him and nurses him back to life. The next few scenes are spent in scenic exposition until, frightened by the belching volcano, she is one night driven to seek shelter in his cave. Later he performs a rude marriage ceremony, and some time later a little baby is born to them. They are living in great happiness, although the vision of his wife does come to him occasionally to rattle the great calm of his new found happiness, the child. It is about now that the wife, back at home in California, never having given up hope of rejoining her husband alive, leaves for the scene of the shipwreck, to find him if possible. They come in sight of the island and the castaways are overjoyed to see the friendly ship. He rushes down to the beach and is clasped in his wife's embrace. Not so Nina. She comprehends it all. Her's was but a temporary love. With her baby in her arms, she rushes inland, he following her with his wife. The chase leads up to the crater of the volcano. Pausing an instant, she plunges with the child into the molten depths.

The director has endeavored to give the film scenic beauty and has succeeded. Some of the scenes along the coast are wonderful. Great depth and breadth is the unusual achievement of every perspective on the film. Not that he has chosen unusual forms of nature to aid him. The ordinary topography utilized to the full by intelligent selection in what has made this film a gem of scenic pleasure. The "tame" volcano, a studio eruption, would never be guessed by the uninitiated.

The plot is everything that could be asked. Just the right length, it never allows the attention to pause for a moment. A gradual development up to the climax where she jumps into the crater gives the play an even balance of construction it will be hard to surpass. In spite of the fact that Miss Pickford pre-empted the majority of the space, this has not led to a lack of one personality. As to the subject, as stated at the beginning, the fact that a good many people have imagined themselves in just these very circumstances will be the answer to whether the subject of an Adam man and an Eve young girl in an isolated place and what they are going to do, will interest or not. It is a topic of universal attention.

## "THE MASTER OF THE MINE"

Two-Reel Feature Produced by the Vitagraph Company. Written by Ernest Warner and Directed by W. J. Bauman. Released Feb. 10.

Eugenie Arnold ..... Bertie Pittsara  
James Arnold ..... Charles Bennett  
Arthur Berkow ..... William D. Taylor  
Philip Berkow ..... Major J. A. McGuire  
Cliff Hartman ..... Otto Lederer

A two-reel drama of more than ordinary strength and interest, well directed and acted, and with a background of mining life and scenery to lend novelty and color to the production. William D. Taylor and Bertie Pittsara are seen in the leading roles to great advantage, both playing opposite the other in an excellent manner. The plot of two young people, one the son of a rich social climber, the other a daughter of an impecunious aristocrat, has been given us in a number of films, but this one is individualized by its mining atmosphere and is altogether acceptable. It keeps the attention nicely focused as to the outcome of it all, and the minor and major climaxes were well worked up.

James Arnold, socially prominent but poor, bargains with Philip Berkow, a wealthy mine owner, to marry off their daughter and son, respectively, to each other. Arnold wants money; Berkow wants social position. Eugenie Arnold accepts Arthur Berkow reluctantly, with the understanding that he has married her only for the prestige it brings to his father. When Arthur's father dies the for-



WHEN EDGAR JONES STOLE HIS BRIDE, LOUISE HUFF.

View of the Climax in "Fitzhugh's Ride," Two-Reel Lubin.

mer becomes the "master of the mine." His men go on a strike and, he not yielding to their demands, they plot to dynamite the mine. A premature explosion entombs three of the strikers and Arthur saves them, but is himself overcome as he sends the last miner to the surface. His wife, who had just come to the mine office to inform him that a sudden legacy has put her in financial independence and that she is going to divorce him, experiences a sudden change of heart towards her husband when she witnesses his bravery and saves him herself, just in time to escape the blowing up of the mine. The photography in showing the mine shaft and lateral workings was excellently done, as also the tremendous explosion.

## "VICTIMS OF VANITY"

Two-Reel Feature Produced by the Pathe Company for Release on Feb. 21.

Henry Harris, secretary ..... Francis Carlisle  
His wife ..... Helen Ivan  
Walrath, banker ..... Charles Burnell  
Wendell, friend ..... Harrison Ingraham  
Captain Fisher ..... M. O. Penn

This is a two-reel drama with a wealth of strong material. It is thrilling, and the suspense injected keeps the spectator on the gas rise at all times. An excellent scenario in the first place has given the producer his opportunity to turn out a strong film in which attention to details and to the atmosphere that shall lend realism to each succeeding scene blends the whole into an impressive play. There are times when some of the action, but only by comparison to the strength of what precedes it, seems to lag. The photography in every scene but one was of the highest order and leaves nothing to be asked. The acting of the above cast was evenly good. A number of situations and a variety of costumes give these able interpreters a lot of opportunity to display their versatility in a great variety of ways. The plot itself is well constructed, leading up to a climax rather unexpected. The action is complicated at times but is well handled to continue its clarity. The play is a strong commentary on vanity and the extremes to which its observance in our everyday life will lead some of its votaries.

The wife takes the pearl necklace from the jewel case and wears it to the dance that evening. Her husband, meanwhile, is on a speeding train. Opening the case and discovering the loss of the pearls, he hurries home. Following the wife from the dance is a thief. He gets into the house, and the wife locks herself in the room, threatening to shoot him if he places his hand on the door. At this fatal instant the husband arrives, and trying to open the door is shot by his wife. She then unlocks the door, whereat the thief seizes her, wrests away the jewels, and escapes. He hides them in a field, and is later arrested as an escaped convict. The husband's wound is a slight one, but he is arrested for the theft of the pearls, which belong to his employer. Afraid to acknowledge her vain weakness, the husband is tried and condemned. The wife then confesses and leaves. Years later she returns, and about the same time the convict is released. He is seized in the act of finding the pearls in their hiding place, and the jewels are returned to the banker. The wife arrives home and is fully forgiven by the aged husband.

## "FITZHUGH'S RIDE"

Two-Reel Feature Produced by the Lubin Company. Released Feb. 12. Written by George Terwilliger and Directed by Edgar Jones.

Robert Fitzhugh ..... Edgar Jones  
Cyril Carroll ..... Brinsley Shaw  
Elizabeth Manners ..... Louise Huff

This is a two-reel Civil War story, splendidly conceived and executed. The spectacular feature is where Fitzhugh rides on a spirited horse up the aisle of the little church and matches away his sweetheart, about to be married to his rival, Cyril Carroll, who had lied to the maid in reporting him dead in battle. Some of the material of the story has been told in many previous films, the plot itself being almost hackneyed. We did think the "dying" of some of the soldiers was done in a serio-comic manner, but anyhow, we saw mostly good in this war drama. Edgar Jones, as Fitzhugh, the dashing soldier, carried off the honors about evenly with Louise Huff, as the Southern belle. Brinsley Shaw, at the villainous corner of the triangle, looked and acted the part capably.

Robert Fitzhugh and Cyril Carroll are both in love with Elizabeth Manners. She accepts the brave Fitzhugh. Then both go to the front, and in the same regiment. The villain Carroll intercepts the letters of the lovers and returning later tells the heart-broken girl that Fitzhugh is dead. She is about to be married to Carroll, when Fitzhugh, who has heard of the trick, dashes into the church on horseback and carries her off.

## "THE ROYAL SLAVE"

Two-Reel Feature Produced by the Selig Company. Fourth in the Adventures of Kathlyn. Released Feb. 9.

Kathlyn ..... Kathlyn Williams  
Her father ..... Lafayette McKee  
Prince Umbalah ..... Charles Gray  
Bruce, hunter ..... Thomas Santel

This is a two-reel drama continuing the adventures of the popular heroine, Kathlyn Williams, using the scenario from the story by Harold McGrath. The film is principally worthy for its scenic strength. Again the wonderful atmosphere of the jungle and the far-off India fills the film from beginning to finale. Selective bits of scenery are judiciously used to give the film the most realistic feeling possible. The costuming and demeanor of the supes, and the successful introduction of the wild animals, establishes this feature play as a complete success in the scenic way. Kathlyn Williams as the much abused heroine is well in her part. The work of the camera man is beyond a cavi. The play holds the startled attention from the first, and claims the spectator in strained expectancy as the ferocious beasts leap before the courageous form of the fearless Kathlyn Williams. It is very adventuresome, added to which are the exotic and scenic features. Kathlyn becomes lost in the jungle, after her last adventure, and lives fearfully among the beasts of the jungle. A party of pilgrims happen upon her and take her captive. They force her to accompany them to the slave market at Allaha, where she is auctioned off to the highest bidder, who happens to be a prince whom she refused before. He casts her into the same cell where her father is a prisoner, and the two fall in each other's arms. Her lover, Bruce, is meanwhile on

the trail, and is approaching the cell as the film ends.

## "MICHAEL PERRIN"

Four-Part Production by the Ambrosio Company, Featuring Erneste Novelli, and Released by the Ambrosio-American Company, Feb. 21.

You will like Michael Perrin, with his wonderful smile, that starts with a slight twinkle of the eyes, a twitch of the mouth, and then broadens out until you feel yourself smiling back at the screen. Michael, the simple but entirely likable, is a wonderful picture role, and in Erneste Novelli, it has an interpreter who makes it one of those characters that you really do remember and think back to for some time after the picture has been seen. Novelli shows you what pantomime can really accomplish when in skilled hands, you feel that you can read Novelli's every thought, such a world of meaning do the workings of his face and the movements of his hands express.

To the students of pictures the work of Erneste Novelli probably overshadows all other points in the picture; to the average spectator the film will prove worth while because of its plot and counterplot, the moments of tragedy, quickly followed by satire and then homely comedy; because, above all, the spectator is given some one to sympathize with at all times. We form a liking for Michael at the start, when we see him teaching the little children in the French country school. Pathos enters when the soldiers of the Republic, the story is laid during the French Revolution, devastate the village, destroying the church and banishing the old priest. There are hard days while Michael is living with his niece in Paris, and finally he appeals to his old schoolmate, now Minister of Police, for aid in securing a position. The minister, Fouché, creates a most desirable position.

"You are to wander about the city," he says, "and dine at the best restaurants. For this you will receive 50 francs a day." The simple-minded priest endeavors conscientiously to fulfill the duties of this trying position. In writing his first day's report he uses by accident a sheet of paper on which appear the names of conspirators who seek the life of Napoleon, and which had been, through an accident, left on the table by his niece's sweetheart, a member of the conspirators' band. Fouché, who has been striving vainly to find the conspirators, hails the priest as a wizard and a hero, and later when the ringleaders of the conspirators are captured turns them over to the priest to question. After giving them a lecture that brings them to tears, he sends them home to their mothers "by a secret door. But, contrary to the belief of the Minister of Police who, when he learns of the escape, tells the priest that Napoleon's death is certain and that he is responsible, the heart of the conspirators has really been softened, and they have left the country after writing a note, saying that it was the priest's action alone that saved Napoleon.

The picture has been carefully staged, well photographed, and the acting of Novelli's supporting cast is fully up to the standard.

## "JOAN OF ARC"

Produced in Five Reels by the Savoy Company and Released by the World's Special.

Joan of Arc ..... Miss. Maria Jacobini  
Dunard Lascari ..... M. V. Fineschi  
Bertrand de Pouligny ..... M. M. Roncoroni  
Charles VII., King of France ..... M. A. Nenoti  
The Bishop of Caen ..... M. A. Gares

Joan of Arc presents in its five reels a splendid production. It is a production that bespeaks the most careful preparation and unusual expenditure. The history of the Maid of Orleans from the year 1429 until her death has been followed throughout the film with remarkable accuracy, and has been presented with a cast far above par.

The story of Joan of Arc is no doubt familiar to most people, and it is unnecessary to do more than briefly outline it. Joan, the daughter of a peasant of Domremy, a young woman of extraordinary energy and religious tendencies, being visited by a vision of St. Michael and later by voices of persuasion and encouragement, which are suggested in the picture as emanating from angels, which, by the way, are the "blot on the escutcheon," with their wingless bodies and pasteboard crowns, convinced that she is the virgin who is to arise out of Domremy to deliver the French from the hands of the English, and thus restore the throne of France to its legitimate heir, calls on the Governor of Vaucouleurs, Robert de Baudricourt, to supply her with an army with which she may march against the English invaders.

Baudricourt refusing to treat the matter as anything but a joke, the courageous maiden journeyed to Rheims to ask assistance in her project of the dauphin Charles, afterward Charles VII. of France, who, although after much persuasion, granted her request and afterward expressed his gratitude by allowing her to suffer death at the stake.

The entry to Orleans is a wonderful scene, one to generate enthusiasm even at



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THE VITAGRAPH COMPANY OF AMERICA,

**"SAWDUST AND SALOME"**—Comedy-Drama Monday, February 16  
Her husband's relatives object to her. They are found out to be a parcel of hypocrites. Her husband finds he has a wife equal if not superior to them. Featuring NORMA TALMADGE and LEO DELANEY.

**"BACK TO BROADWAY"**—Comedy-Drama Tuesday, February 17  
A financier stranded in a strange town. A comedy star is in the same fix. She goes him and herself back to Broadway. He does not forget her. ANITA STEWART and E. K. LINCOLN assume the leads.

**"FATTY ON THE JOB"** } Comedy and Wednesday, Feb. 18  
**"LUMBERING IN SWEDEN"** } Educational  
1. Fatty (HUGHIE MACE) accidentally becomes a hero and makes himself very popular. 2. The great industry of Sweden, showing all its many branches.

**"THE FIRST ENDORSEMENT"**—Military Drama Thursday, Feb. 19  
His father never had occasion to commend him before. Rather than dishonor his family he is buried among the unknown dead. CHARLES KENT and JAMES MORRISON in the leads.

**"HIS LITTLE PAGE"**—Comedy Friday, February 20  
His uncle will not accept her as his niece. He thinks she is all right as his nephew's page. When her uncle discovers who she really is, he is tickled to death. NORMA TALMADGE, LEO DELANEY and VAN DYKE BROOKE are the cast.

**"IRON AND STEEL"**—Drama Special Two-Part Feature Saturday, February 21  
Harder than the steel he manufactures, he holds every one with an iron grasp. He robs a poor inventor. In restitution he reimburses the inventor and consents to his daughter's marriage to the man who proved his match. MAURICE COSTELLO and MARY CHARLESON are the principals.

## SIX-A-WEEK

**"IN THE OLD ATTIC"**—Drama Monday, February 23  
**"DOCTOR POLLY"**—Comedy-Drama. Special Two-Part Feature Tuesday, February 24  
**"THE HERO"** } Comedy and Educational Wednesday, February 25  
**"CRAWFISHING"** }  
**"THE OLD OAK'S SECRET"**—Drama Thursday, February 26  
**"A CHANGE IN BAGGAGE CHECKS"**—Comedy Friday, February 27  
**"THE DRUDGE"**—Drama. Special Two-Part Feature Saturday, February 28

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this late day. The battle of Orleans, the victory of Patay, the prison scenes, and the scenes in the streets of Rouen, where she was burned at the stake, are all remarkable. The impersonation of the character of Joan was perhaps lacking somewhat in force. This is no doubt due to an attempt to retain the religious element and is scarcely a matter for individual criticism, for while Mlle. Maria Jacobini's interpretation of the role of Joan of Arc might not conform to the idea of one critic, she might be the exact ideal of another.

Suffice it to say that the production is a wonderful one, artistic and highly instructive.

### "TAINTED MONEY"

Two-Reel Feature Produced by the Vitagraph Company. Staged by Burton King from the Scenario by M. Piggott. Released Feb. 7.

John Bennett ..... Charles Bennett  
Constance, daughter ..... Myrtle Gonzalez  
David Spencer ..... George Holt  
Jack Forsythe ..... William D. Taylor  
His Mother ..... Lovela O'Connor

Once more we are treated to a two-reel photoplay that tells of the difference in circumstances, mental and sustaining, of the rich and the poor. A few graphic scenes puts the beholder into the spirit of the contending forces. A rapid development carries the play along in its interesting grasp and holds the attention at all times at the pathos pitch. There is a good deal of the Message from Mars idea behind the plot, and the moral in the end is the "what shall it profit man" idea. Realizing this, the rich man repents and decides to share alike with the poor. Unlike as this may seem in actual life, the trend of the story is to arouse the human sympathies, which it succeeds eminently in doing. There are plenty of gulfs between the lines of the subtitles. The subject, as always, is a strong one and handled by the director in masterful fashion. A number of highly artistic touches in the finish of the picture lend it added wealth. The continual switch-back giving the contrast between the rich and the poor is one of the director's strongest cards and has been played to the fullest advantage. The work of Charles Bennett as the millionaire is a most commendable piece of screen interpretation. The other characters in the plot have been chosen with great forethought for their opposite parts. The part of the social worker is realistically played by George Holt. Myrtle Gonzalez shows her versatility by taking the difficult part of the daughter with charming ease. Altogether, this play is one that will take strongly.

The millionaire, cold-hearted and ruthless, refuses the demands of his workmen and they are forced to starve on. This condition of affairs compels the social worker to

ask the millionaire for aid. He refuses, but finally consents to take a trip among the people of the slums. Seeing is believing, and he is easily won over to a better and more charitable way of treating the men and women who are dependent upon him for their bread.

**The Dancer** (Thanhouser, Feb. 10).—In this two-part drama we are made sympathetic onlookers of the experiences and vicissitudes of a noted ballet dancer, from her first promotion to a leading part at the Municipal Theater in Munich until she becomes internationally famous and is engaged as a star for the Metropolitan in New York. It is eminently a noteworthy offering and carries the spectator along from start to finish. There is not a dull moment throughout its entire length. Anna, the heroine, is a ballet dancer in Munich. When her dancing master at the theater puts her into the lead he is encouraged to make amatory advances, but she repulses him and he vows revenge. It must be explained that she is married and is loyal to her husband. Later she becomes known overseas and is engaged to appear at the Metropolitan Opera House. Her husband being a bed-ridden invalid, she comes to America with her five-year-old daughter. In the meantime the revengeful ballet master of her earlier Munich days has come also to New York, and when he learns that Anna is now in the city he plans a terrible revenge—he kidnaps the little daughter and locks her in a cheap downtown boarding house. Then he goes to the opera dressing-room to inform the hapless mother that she must yield to his advances or she will never see her child again. Just then she is called to the stage to dance her part in the ensemble ballet, but the threats of the villain are too much for her and she falls in a faint on the stage. In the meantime the little girl has escaped from her imprisonment by walking along a narrow balcony to the room next door. Here comes in the ubiquitous newspaper, in which the little daughter points out a "picture of mama." The kind lady rushes the child to the opera house in time to revive the great dancer from her momentary swoon and to cause the arch conspirator to be led off to punishment. Marjorie Snow appears in the title-role and scores notably in the part. No overacting is in evidence on her part, her presentation being a real contribution to film histrionism.

**After Death** (Cine, Feb. 10).—This two-reel film unfolds a grim and gruesome story, but one replete with thrills for those who like their drama strong. The members of the cast essayed their parts with fine appreciation of the tense situations involved. The playwright furnishes in this offering a plot with a fine inter-play of circumstances and cross purposes, and the playlet has the virtue of being concentrated and not long drawn out. When Lord Villiers is wrongly accused of plotting treason, Dr. Leigh, who is infatuated with Lady Villiers, induces her husband to allow himself to take an injection of a drug so as to feign death, and thus he is enlisted to a foreign land, where he can begin life anew. But it is the doctor's purpose to bury Lord Villiers alive. The latter's valet overhears them planning and informs a detective, and Lord Villiers is rescued. The villainy of Dr. Leigh is also revealed by certain letters sent to Lord Villiers meant to incriminate him. Lord and lady are reconciled and the arch conspirator takes poison. Capable direction was in evidence throughout and the settings were at all points appropriate.

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NICHOLAS DUNAW.

Nicholas Dunaw, who is shown above in a recent pose, is probably one of the most prominent of Russian tragedians, and is well known to Americans through his appearance with Blanche Walsh in Resurrection. Mr. Dunaw is soon to make his film debut in a series of motion picture dramas treating of the interesting problems of contemporary Russian life. Mr. Dunaw recently produced in Paris a play written by himself, *Two Nationalities*, which was praised by prominent Paris critics as an absorbing discussion of Russia's political system. There is a probability of *Two Nationalities* being included in the plays which Mr. Dunaw will place upon the screen.

#### INTRODUCE "BRONCHO BILLY"

The Eganay Film Manufacturing Company distributed over a thousand copies of the latest tango song, "Broncho Billy," to those present at the ball given by the Motion Picture Exhibitors of the State of Wisconsin in Milwaukee at the Auditorium last Saturday night.

A band of song boosters from the Chicago publishers sang "Broncho Billy" with the vim and vigor that made the blood in your veins curdle. Phil Dahm, of the Harold Rosenthal Company, shouted through a megaphone to "Join in the chorus" and two thousand healthy lungs bellowed forth the chorus that could be heard as far as Chicago. It was a successful introduction, which was proven the following day by the five and ten cent stores laying in a goodly supply of copies. Already the music firm handling the song has been swamped with orders.

#### SCENARIOS VALUELESS

(Continued from page 34.)

scripts, giving them to her, and asking her to send them out under the different names *de plume*. She stated that she had probably sent the script out, but that the name had been scratched off before she saw the script. Del Ruth took the stand and testified that the bundle of scripts he had turned over to the girl had been turned over to him at the Universal as the personal property of his brother Harrison Del Ruth, which, as his brother was then dead, would revert to him, and that he had turned the bundle over to the girl without looking through the scripts. He explained that he had told her to use the name *de plume*, as they were old-time scripts that would injure his reputation if sent out under his own name, but which, he felt, might bring in enough return to warrant the expenditure of postage. He further testified that the bundle had lain in his desk drawer at the Universal for some time, and stated that he believed that, through professional jealousy the script, *Hatred's Endless Chain*, had been placed in the bundle in an effort to incriminate him.

For the rest, the case developed into an attempt to find some authority or precedent whereby such a manuscript could be adjudged a proper subject of larceny. The resulting decision has been stated. This statement is being sent to the trade by me, as the one probably most concerned in the case. Whatever good has been accomplished, however, is almost entirely due to the prompt action of Mr. Lang, of the Kalem, in keeping the matter quiet, and starting the investigation in proper channels, and to Messrs. Laemmle and Bernstein, of the Universal, for standing behind the investigation and footing the bills, which are not inconsiderable.

There is a lesson in the value of *distinctiveness* in a manuscript, although the crook of the future will probably be more astute, speaking of the future, unless some action is taken in the amendment of the laws, the author has virtually no protection for his manuscript. As the evening papers have captioned their articles, "Scenario Valued Only for Paper," and "Scenario Manuscript Held to Be Worthless," a scenario cannot be protected by copyright except through the copyright of the story.

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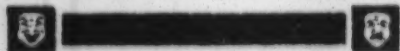
prepared also in fiction form, an amount of labor in no wise justified by the risk. A suit for damages cannot be won without a proof of pecuniary loss, which is virtually impossible in the case of an unsold manuscript. This decision means that scripts may be stolen and sold with impunity. As in the case of many other things that have come to make the road hard for the deserving beginner in the photoplaywriting field, this will aid along the growing tendency on the part of the companies to deal only with writers of established reputation and integrity.

I beg to remain,

Yours very truly,

MARC H. JONES.

## LICENSED FILMS



**Heggie, the Squaw Man** (Kalem, Feb. 27).—John Brennan plays the part of Pump Handle, the Indian "Heap Big Chief," whose daughter, Annie Wagontongue, taken by Ruth Roland, marries the son of Mr. Moneybags, Heggie, played by Harry Fisher. Then the latter tries to introduce the Indian savage-maid to the bonds of civilization, and the result is an interesting commentary on the restrictions with which the people of to-day have surrounded themselves. One of the first things she does is to confiscate the family's tin dog and bear him triumphantly toward the soup pot. Dinner time comes apace, and the family sit in wonder to witness the natural manner in which this barbarian eats. Seated on the table, she, with legs crossed, snatches the food that suits her best. Attempts on the part of the family to clean her with water meet with strenuous hereditary objections on her part. After some more of this burlesque, she leads her husband, protesting, back to the comfort of the tapes, where in uncombined happiness she prepares the meal before the open fire. Miss Roland and Mr. Brennan are the two who have contributed the fun to this satirical idea. The whole is carried out with a great deal of dash and spirit. There are a number of hearty laughs throughout the offering.

**Bunny's Birthday** (Vitaphone, Feb. 18).—This is a one-reel comedy, full of life and with the interest so diversified as to keep the spectator on the alert at all times. The play is rather a complex one for its length. There is a good deal of improbability to it, but on the whole it is a successful film in the series depicting the tribulations of John Bunny. The final clash, where all the characters converge for the final clear-up, is true to comedy vein. The photography is excellently clear throughout. Bunny, for his birthday party, decides to borrow some silverware from his friend. The friend promises to send it around. So that when a burglar comes down the street with the bag full of silver, Bunny innocently takes it, while the thief continues hurriedly on his way. The policeman comes in and Bunny is arrested as the thief. He is taken to the court room and the owners of the silver appear at the same time as the real thief, who is brought in drunk. Explanations are in order and Bunny is released.

**The Squaw Man** (Kalem, Feb. 27).—This is a one-reel poetic-dramatic offering from the poem by H. Janvier, adapted to the screen by Clay M. Greene. The poetry is of the kind that will appeal to the public by its simplicity and vigor. There is a certain martial air to the meter that excellently accords the spirit of the pictures, or perhaps it would be better to say that the producer has ably interpreted the verse. A good part of the length is taken up by the printed lines. The intermediate film is used to illustrate it. The principal interest is furnished by the presence of Abraham Lincoln as we like to think of the martyred President. The picturing has been well done on the whole, the atmosphere being well sustained by faithful costuming. Clarence Elmer, as the

sentinel, and George Steele as Lincoln, besides whom, John Smiley, Margaret Moore, Albert Gowan, and John Glass comprise the cast. The sentinel leaves his rural home to join the Union army, and one night is found asleep upon sentinel duty. He is tried, sentenced, and ordered court-martialed. His mother hurries to President Lincoln, and the President rushes with her to the battlefield where the execution is about to take place. They are in time to bring the pardon, and the young man drops to the ground at the President's feet.

## MUTUAL FILMS

**For His Master** (Reliance, Feb. 7).—The central figure of this stirring Western drama is a traveling "sky pilot," who arrives at the little town where reside Rosalie and her brother, Jim. The priest becomes their friend, he having rescued Jim from evil ways in gambling and cattle rustling. The priest undertakes to teach the rough cowboys good manners and softer speech. In a measure he is successful, but he incurs the enmity of the gambler-bandit for having interfered with the latter's profitable way of living. One day when the priest is off on a mission of mercy the bandit and an Indian renegade persuade Jim to undertake a hold-up with them. He yields to temptation reluctantly, but is not a party to the deed, as he keeps in the background. Rosalie, his sister, has seen him ride off with the bandits, and when the rancher reports the hold-up she knows that her brother is in danger of being lynched. Luckily it is not known that Jim is one of the evil three, but Rosalie persuades the priest to rescue Jim before it is too late. After a wild ride across country the priest succeeds in lassoing Jim as he is resting at the foot of a small gully, just in time to pull him up the hill out of sight as the sheriff and his posse ride up and kill the two actual outlaws. Thus Jim is snatched from the jaws of death, and he returns home to his loving sister and the ways of rectitude. There is excellent local color throughout, and the character of the "sky pilot" is vigorously portrayed by Robert Burns, who makes every situation yield the most there is to be gotten out of it. The supporting cast, which includes Miriam Cooper, Frank Bennett, and Raoul Walsh, is also to be highly commended for a finished performance. The drama has some unique situations and threads of plot which individualize it. It must be seen to be appreciated.

**The Elevator Man** (Thanhouser, Feb. 23).—This drama-comedy is novel only in the new locality of the play—namely, the elevator all take place in the elevator. This is a new way of carrying the interest, raising the suspense, and elevating a one-reel offering to a high plane of success. The plot itself is extremely simple, and even outworn. But the fact that it is situated in the elevator of the man who has served many years and makes a kind of an elevator cupid in this play, lends it all the fresh color that is required to make an interesting play. Miriam Anderson plays the part of the girl with "chicness." The elevator man is also ably played. The story is about the daily comings and goings of the elevator man's office passengers and how he is encouraged by the love match of a young couple, even going to the trouble of convincing the girl in the right direction when she starts to go wrong.

**Percy's First Holiday** (Thanhouser, Feb. 8).—This is a one-reel comedy extravaganza with lots of hilarity, albeit much of some-play—which is probably what it was intended to be. "Percy" is introduced as the "leading Australian comedian" who takes his first holiday, coming to New York. All sorts of experiences, good, bad, and indifferent befall him. The bad ones are those that are on the sordidly extravagant that they weaken the general effect. In New York Percy wanders into a movie studio, where he persuades the manager that he is the actor to play opposite her in their play. Then he escorts her to a tango concert, where his camera as a dancer and a diner are many and varied. Then he is inveigled into a bucket shop, where he is adroitly trimmed by the wire-tappers. He sails back to Australia glad to leave New York to the New Yorkers.



**"SELIG SYSTEM"**

A young man elegant, now in service in a furnishing goods establishment in Chicago, recently remarked to a patron connected with moving pictures: "Well, I am sorry I left dear old California. You can always strike a job out there—the climate is good and every prospect pleasing. I never had such an easy time in my life earning \$3 a day as I did when working in moving pictures. You have lots of time and nothing but fun." This possibly indexes popular opinion concerning moving pictures as advanced by the people who happen to walk in and trolly as "extras" but the work of the real powers in moving pictures, the actors and actresses proper, is to-day down to a more exact and artistic basis than ever before. The loose methods of the formative period in a new art are passing, order and system are succeeding it.

The big plant of the Selig Polyscope Company in Chicago has been thoroughly re-systematized, with a place for everything and everything in place, with work in a wise and orderly way that curtails the waste of time and energy early incidental to experimental stages. It is said that the business of the American circus is the most systematically conducted, for although it moves continuously every part is so adjusted—harmoniously balanced and economically considered—that the whole vast machine moves with wonderful accuracy. The great business of other commercial enterprises, for which Chicago is famous, are organized to move in the same way, so that there is neither loss of time or energy. The big Selig plant now works on such a basis. Even the discouraging fact of dark and cloudy days does not stop work in these great studios, for the most complete electric light plant ever devised has been installed, whose intensity quite outshines the natural element. With these advantages the schedule for the stock company is not blanked by long waits in idleness by the actors. All departments have been keyed up to a higher state of efficiency in all the mechanical and artistic departments. Very marked reforms have been inaugurated in the matter of engaging and handling "extra" people. Formerly such factors and forces were allowed to invade the plant ad lib., but now this has all been regulated to a fine point. People are called when they are needed; they are assigned to certain sections; the studio floors are kept clear except those engaged in the immediate work of production. A great advantage in this line has been accomplished for the producers, who are no longer interrupted by the visits of prospective talent, who come armed with notes of introduction. This entire matter has become specialized in the fashion that marks the best regulated theaters, far better than most theaters.

**ROCHESTER SUNDAY OPENING**

ROCHESTER (Special).—Local picture theater owners are making strenuous efforts to secure the permission of the City Council to the opening of picture theaters on Sunday. Ministers and church organizations are, however, organizing their forces, and the possibilities of success for the exhibitors seem very slim.

**INDUSTRIAL COMPANY MOVES**

The Industrial Moving Picture Company, of which Watterson R. Rothacker is the guiding spirit, has moved from its old offices at 30 North Dearborn Street, Chicago, to 228 West Erie Street.

**LICENSED FILM RELEASES****Monday, Feb. 23.**

(Bio.) Title not reported.  
(Edison) The Beautiful Leading Lady. (Third of Wood & Wedd's Series.) Com.  
(Kalem) The Shadow. Two parts. Dr.  
(Pathe) Father's Weekly, No. 16, 1914.  
(Selig) The Adventures of Kathlyn, No. 5. (A Colonel in Chains.) Two parts. Dr.  
(Vita.) In the Old Attic. Dr.

**Tuesday, Feb. 24.**

(Cines) The Money-Sharks. Three parts. Dr.  
(Edison) The Mystery of the Ladder. (Fourth of the Chronicles of Cleek.) Dr.  
(Kas.) Hear No Evil. Dr.  
(Lubin) The Lost Child. Com.  
(Lubin) The Rise of Officer Casey. Com.  
(Pathe) The Winning Hand. Dr.  
(Selig) The Oracle. Dr.  
(Selig) Doc Yak, the Cartoonist. Com.  
(Vita.) Doctor Folly. Two parts. Com. Dr.

**Wednesday, Feb. 25.**

(Edison) Love's Young Dream. Com.  
(Edison) Cheese Mining. Com.  
(Kas.) Mrs. Manly's Baby. Com.  
(Kalem) The Tins of the Hills. Two parts. Dr.  
(Lubin) Sealed Orders. Two parts. Dr.  
(Pathe) September Morn. Com.  
(Selig) King Baby's Birthday. Dr.  
(Vita.) The Hero. Com.  
(Vita) Crawdaddy. Edu.

**Thursday, Feb. 26.**

(Bio.) The Massacre. Two parts. Dr.  
(Kas.) The Arm of Vengeance. Dr.  
(Lubin) The Two Roses. Two parts. Dr.  
(Lubin) Winky Wilkes Arithmetic. Com.  
(Mellie) Harry Billy and His Pal's Lesson. Com.  
(Pathe) Father's Weekly, No. 17, 1914.  
(Pathe) The Devil's Assistant. Two parts. Dr.  
(Selig) Tested by Fire. Dr.  
(Vita.) The Old Oak's Secret. Dr.

**Friday, Feb. 27.**

(Edison) The Drama at Hyville. Two parts. Com.  
(Kas.) Let No Man Escape. Two parts. Dr.  
(Kalem) Reckless the Squaw Man. Com.  
(Lubin) A Desperate Chance. Dr.

(Selig) The Attic Above. Dr.  
(Vita.) A Chance in Bazaar Checks. Com.

**Saturday, Feb. 28.**

(Bio.) Title not reported.  
(Edison) The Ghost of Mother Love. (Second of the Dolly of the Dailies Series.) Dr.  
(Kas.) Broncho Billy's Bible. Dr.  
(Kalem) The Delayed Special. Dr.  
(Lubin) Coco Town Suffragettes. Com.  
(Lubin) Father's Temper. Com.  
(Pathe) Title not reported.  
(Vita.) The Drudge. Two parts. Dr.

**UNIVERSAL FILM RELEASES****Monday, Feb. 23.**

(Victor) Remember Mary Magdalene. Dr.  
(Imp.) The Touch of a Child. Two parts. Dr.  
(Powers) The Rival Dentists. Com.

**Tuesday, Feb. 24.**

(Gold Seal) Captain Jenny, S. A. Three parts. Dr.  
(Orystal) That Infernal Machine. Com.  
(Orystal) Irabella's Romance. Com.

**Wednesday, Feb. 25.**

(Nestor) Bread of the Mountains. Dr.  
(Joker) (Title not decided.) Com.  
(Kclair) The Devil Fox of the North. Two parts. Dr.  
(Univ.) Animated Weekly, No. 103.

**Thursday, Feb. 26.**

(Imp) Bounding Up Bowyer. Com.  
(Kex) For the Family Honor. Two parts. Dr.  
(Frontier) Slim Becomes a Cook. Com.

**Friday, Feb. 27.**

(Nestor) One of the Finest. Com.  
(Powers) Regeneration. Com.  
(Powers) Lightwad Buys a Laundry. Com.  
(Victor) The Housemother. Two parts. Dr.

**Saturday, Feb. 28.**

(Joker) Ma and Pa Play Poker. Com.  
(Frontier) So Shall Ye Reap. Dr.  
(101 Bison) Legion of the Phantom Tribe. Two parts. Dr.

**MUTUAL FILM RELEASES****Monday, Feb. 23.**

(Amer.) The Dream Child. Two parts. Dr.  
(Keystone) Title not yet announced.  
(Bell.) Our Mutual Girl (Chapter 8). Dr.

**Tuesday, Feb. 24.**

(Kay-Bee) No release this date.  
(Mal.) Title not yet announced.  
(Thas.) Title not yet announced.

**Wednesday, Feb. 25.**

(Beauty) The Professor's Awakening. Dr.  
(Broncho) Remaid. Two parts. Dr.  
(Mutual) Mutual Weekly, No. 61.  
(Bell.) The Musician's Wife. Dr.

**Thursday, Feb. 26.**

(Amer.) No release this date.  
(Domino) Courtship of O San. Two parts. Dr.  
(Keystone) Title not yet announced.  
(Komic) Title not yet announced.

**Friday, Feb. 27.**

(Kay-Bee) North of 33. Two parts. Dr.  
(Princess) Title not yet announced.  
(Thas.) Title not yet announced.

**Saturday, Feb. 28.**

(Amer.) The Carbon Copy. Dr.  
(Keystone) Title not yet announced.  
(Mal.) Title not yet announced.  
(Bell.) The Green Eyed Devil. Two parts. Dr.

**EXCLUSIVE SUPPLY RELEASES****Tuesday, Feb. 17.**

(Gaumont) The Minister. Dr.  
(Gt. No. Sp.) A Woman's Heart. Three parts. Dr.

**Wednesday, Feb. 18.**

(Gaumont) The Magic Salesman. Com.  
(Gaumont) See Farming. Ind.

**Thursday, Feb. 19.**

(Gaumont) Judgment of the Jungle. Three parts. Dr.

**Photoplay Masterpieces****JUDITH OF BETHULIA****By THOMAS BAILEY ALDRICH**

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## REVIEWS OF LICENSED FILMS

**Her Side-Show Sweetheart** (Lubin, Feb. 7).—This is a short farce-comedy of the average nature, funny and at times laughable. A. J. Sullivan is the producer, with the scenario by A. V. Hargrett. Those who take the parts are Raymond McKee, Mae Hotley, Frances Meyer, and Jerald Heyver. The sickle freak in disguise and followed by the jealous beauty lady. When he tries to woo a country girl the jealous one tries her best to break up the match, but is not successful. On the same reel with "Pat's Revenge."

**Pat's Revenge** (Lubin, Feb. 7).—This is a short farce-comedy. One lone "Dutch cop" against four Celtic gentlemen, and the peaceful path of an Irish courtship are the symbols of humor whereby this film is made to record with laughter. A rather rough kind of humor, but satisfactory as a laugh maker. The photography is clear. Julia Gibson, Billy Brown, and Jerry Heyver are the principals. The Irish conspire to have the cook, O'Flanagan, marry the "Dutch" policeman, but on the bride's procession, learning that she has inherited some money, they take her for one of themselves. On a length with Her Side-Show Sweetheart.

**Beating Their Board Bill** (Biograph, Feb. 7).—This is a short farce-comedy along an old subject, but always with something new to offer. Boarding houses and people who are trying to beat their bill and get something to eat are not new subjects, yet the subject is always one of humor, and in this case has been played with the usual amount of good cheer. They do it. In this instance, by dressing a dummy up and pretending it is one of them starved to death. That brings enough food to the other "remaining" one to supply the both of them. The lighting and photography give a clear film. The director has done well and the players handle the subject well.

**One Thousand to One Shot** (Biograph, Feb. 9).—A short comedy that is a rural tragedy and an urban triumph. It is a well directed, finely staged and clearly photographed laughable comedy whose only fault is the poor construction in the absence of a climax of any form. The villager comes to the city to water some money on the races and places the money with a "fake" poolroom. Then he has to walk home. On a length with Skelley Buys a Hotel.

**Skelley Buys a Hotel** (Biograph, Feb. 9).—A short burlesque comedy in which two tramps buy out a hotel and turn it into a tony, furry house of mirth. They discharge all the employees and attempt to do all the work themselves. This results in as funny an offering as will be seen in a month of search. This is the kind the worried man should see to straighten out the wrinkles. The comical bellboy and the blasé clerk carry the film along on its humorous way. On the same reel with One Thousand to One Shot.

**The Winner Wins** (Vitagraph, Feb. 9).—This is a brilliant one-reel drama due to its clear photography. As an aid to successful work the camera has been proved as valuable an adjunct as possible. There is lots of speed to the film. A good part of it is devoted to some astonishing pictures of the racing automobiles in a recent road event. The hero of the story, of course, is in one of the cars, and if he wins the race he will be given the girl in marriage. There is nothing new to this, but the views of the race are so entrancingly exciting and interesting. They are so well taken that the spectator holds his breath as the cars round the dangerous curve, as he would on the road itself. One after another the cars come skidding around the dangerous turn, one or two crashing into the fence. W. J. Baumann is the director of the scenario by Clarke Irving, Myrtle Gonzalez, George A. Holt, Charles Bennett, and Earl Cooper, racing driver himself, comprise the cast. The principal interest is in the speeding machines, and there is plenty of it. The film, of its kind, is a decided success.

**Antidote for Suicide** (Lubin, Feb. 9).—This is a short, very clever conception that makes a comedy satisfactory in every way. It is a furious farce that carries a dangerous amount of laughing to the comical minded man. The humor is quite spontaneous, rough, but in every respect the kind of an offering that sets the house a-raring. The acting is good. So is the photography, and the director has put the most successful of stunts into the short piece. A. Hoffding is the author of the scenario, and the director as well, Jerry Heyver, Mae

Hotley, and James Levering comprise the cast. The wife thinks her husband trailing after another woman. She attempts suicide, but he prevents it. Then he pretends to drink the same poison, and before he allows himself to recover she has been thoroughly scared and the local doctor has had a rare chance to practice some of his unusual clinical methods. On a length with Taming Terrible Ted.

**The Weakner's Strength** (Essanay, Feb. 12).—This is a one-reel drama unfolding almost a terrible story, but with a good moral to it. A man rooming in a run-down Western boarding house is surprised to hear the sob of a woman in a near-by room. He goes to her and she tells him how she had been married to a man back East who then deserted her. She eventually comes West and meets him in a mining camp, but he refuses to support her. In revenge she shoots him, the woman telling the sympathetic boarder that he will find the wounded husband at the sheriff's office. The boarder subsequently is the means of awakening the conscience of the erring husband, and man and wife are mutually happy. The photography and realism of this production were noteworthy. It was gripping, all through as a film play.

**As It Might Have Been** (Biograph, Feb. 12).—Another comedy film with a dream as the motif on which to base a story. It is well done and caught the crowd when reviewed, whose laughter at a number of the situations was spontaneous. Cynthia Green, a country lass with a "banking" for the stage, rejects the advances of the village barber, who, to her, is only a "face scraper," and dreams of life in the metropolis. Then she has her dream: She goes to the city, works up from the back row of the chorus to stardom at \$1,000 a minute. The awakening is rude but not regretful, as she decides that home and mother are to be her lot in life, and the bar which she bestows on mama is warm and well meant.

## MUTUAL FILMS

**The Success of Selfishness** (Thompson, Feb. 6).—The moral in this original little tale is pressed home skillfully and artistically. Irene, pretty country lass, is a self-seeker, and uses even her rustic admirers to her own advantage by learning typewriting and stenography from two of them. Then she hires herself to New York, and secures a position with a Wall Street operator. He is warned by a friend that he is in danger of being investigated by the Government, and that to be on the safe side he had better send his stenographer away for a while to prevent her being subpoenaed. When he offers to send her to Canada for a "vacation," she adroitly suggests that a "man's wife cannot be made to testify against her husband." He takes the hint, proposes, and they are married. Later she ruins him by her extravagant ways of living, and he deserts her. The story closes with her vision of her sister in a happy home with husband and kiddies. The action is well knit together, and the presentation is at all points of the highest order.

**The "Pete Lariat" of the Flying A** (American, Feb. 21).—Here we have a pathetic drama with a thread of the farical running through it which does not at all detract from the offering. It features Sydney Ayres as the cowboy poet and Vivian Rich the maid whom he adores secretly. The story has to do with the visit of a real poet from overseas who "sets \$1,000 for one poem." The cowboy mounts Pegasus in his naive way and begins to indite poems to "my lady's eyes," etc. which are crude—the poems, that is—but they are also pathetic and have a ruzzed ring which reaches the heart. When she goes for a ride with her more cultured lover and sets in the path of a herd of stampeding cattle, poor Rich the "Pete Lariat" gives his life to save them, and with his ebbing strength writes his last poem revealing how much he loved her. It is high sentiment which is sure to appeal, and it is above the ordinary in story and setting.

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## REVIEWS OF LICENSED FILMS

**Some Steamer Scooping** (Vitaphone, Feb. 12).—A pretty playlet that was enjoyable at most points, although a little unclear to the dull ones in the audience who were not up on nautical nomenclature, and to whom the term "scooping" was Greek. The story told how Clara Lane, a pretty reporter, goes to meet a big steamer on which is arriving a baron. The baron proposes to, and is accepted by a young society lady on the vessel, but who rejects him when he adopts a ten-year-old boy stowaway found on the boat. The baron meets the reporter, and after a few misunderstandings between them they decide to "make each other happy" in the usual way. In the background is the "persistent sailor," who comes out with the pretty "reporteress." She and the baron both being in need of consoling, there is but one logical outcome to the tale, and there you are. On the same reel with Niagara Falls. Maurice Costello as Baron Lafitte gave a fine portrayal of the part, as did Clara Kimball Young as the charming "reporteress." The comedy was written by Eugene Mullin and directed by Mr. Costello.

**Niagara Falls** (Vitaphone, Feb. 12).—A short scenic offering on the same reel with Some Steamer Scooping. The great water wonder of America is beautifully pictured from all angles.

**Suspense and Suspensers** (Mellies-General, Feb. 12).—A delightful comedy played with the customary French vivacity all through. Azie and Gwendolyn are a happy couple until Barker comes to their beautiful villa one day with his moving picture squad of actors and actresses to stage a scene in their garden. Wife gives them permission to use also the house to "make up." While she is a happy returns home and finds a pair of suspensers in her boudoir. As she had previously sent him word that she was coming to his office to meet him, and then failed to appear, he is in a jealous rage and thinks the worst. There is a scene, but when Barker turns up looking for his humble article of wearing apparel there is peace on the ocean of conjugal bliss. On the same reel with Winky Willy's Birthday Gifts.

**Winky Willy's Birthday Gifts** (Mellies-General, Feb. 12).—A rapidly moving comedy, on the same length with Suspense and Suspensers. Aunt Matilda comes a-visiting, bringing Winky a lot of tools for a present. Then the trouble begins. He calls fast to the stairway the shoes of the butcher man who comes to make a delivery. When night comes and Aunt Matilda is peacefully sleeping Winky bores a hole in the floor above and with a funnel pours red ink on her, resulting in a "bloody mess" when she awakens.

**Sonny Jim in Search of a Mother** (Vitaphone, Feb. 11).—The first in a series depicting the adventures of the cute Bobby Connelley, the impish, bright-eyed youngster who will captivate all his audiences. In this picture he and Daddy Jim are in search of a mother. Dorothy Kelly is their final choice. There is such a sterling merit to this film, such a pleasing contrast of childish fantasy and humor contrasted with the pathos of loneliness that the subject, by Elaine Stireno, is one of the best single reels of its kind that we have seen in a long time. The pictures are a wonderfully clear series of views. The superior illumination will at once commend them. Tefft Johnson is the director, and also plays the part of the widower, with the little "white elephant" on his hands. The affection between father and Sonny Jim is nicely brought out on the screen. There is not a fault to find with this offering. It excels in every particular, and is decidedly a "Johnson" triumph, with all due praise to the kid. Rose Tanley as the aunt and William Shea as the tramp complements those who have helped to this success. Father and son have a grand time socially, but in their household duties they are not quite so successful. He takes the boy to his sister, who has a wise lot of children of her own, and the little man is fearfully homesick, with nothing but a Teddy bear between him and desolation. Having been told that young mothers grow on trees, he starts out to hunt, and by the merest chance succeeds in bringing his "daddy" and just such a young person together. The "mother" is found.

**A Stronous Scoop** (Bell, Feb. 11).—This is an interesting one-reel drama-comedy in which the worst criticism is that the comedy aspect is a long time in making its presence felt. It has all the earmarks of a thoroughly successful offering from the point of interest.

laughter, after a time, and detailed staging. M. Farnum is the director, who has put a lot of "ins" to get the details in their proper order. The scenario is by A. Coffin, George Paul plays the lead, A. J. Herbert, Ollie Harbaval, Frances Bayless, John O'Hara, and William Clifton complete the cast. The photography varies at times from the murky to the exceptionally clear. The comedy is clever rather than hilarious. The "scoop" is assigned to finding the prima donna, who has landed unobserved. By the greatest of chance he happens upon a noted criminal, and to the amusement of the audience, trails him instead of the lady he seeks. It ends in the police station, where the criminal is recognized. The "scoop" sets a large reward for the capture, and is highly complimented by the editor for the biggest "scoop" in years.

**A Typical Buddhist Temple and Scenes Along the Cauvery River** (Pathe, Feb. 11).—These are two short scenic bits, the first showing the Oriental architecture and demeanor in China, and the second the pretty scenes along a river in India on the stream which is one of Nature's laundries for these people. On the same reel with All on Account of Polly.

**Miss Willy's Valentine** (Essanay, Feb. 11).—A one-reel comedy with the good cheer of novelty. Also with the decidedly pleasant feature of silver bright photography throughout the entire length. The comedy aspect is rather quiet, being about Valentine's Day. The old bachelor, played by Charles Stine, and his dog, are natural enemies of the old maid, Helen Dunbar, and her Maltese cat. The pets set them into constant trouble and altercation. Finally the man is hurt and the maid takes charge of his recovery. What more natural than that he should propose to her after his recovery. Only as a valentine she sends him a notice of her forthcoming marriage to the doctor, Robert Holder. There is a constant atmosphere of the unexpected in this film, its moral apparently being that "you are never too old to love."

**The Mistress of His House** (Selig, Feb. 12).—A rather slow-moving playlet, but with the charm of an idyl about it. A brother and sister, she a widow who has lost her husband and child in the years ago, live happily together until one day the brother brings home a sweet young thing as a wife, charming, but a novice in the art of domesticity. They "do not get along well together" until the little wife sprains her ankle one day and also tells them a secret a few days later—which is that there is to be an addition to the family not far in the future. The imperious sister-in-law's love is then awakened and there is enthroned the real "mistress of the house" in the person of the young wife. It is a worth-while offering, somewhat out of the usual line of wickedness in high and low places and the cunning and grimness of many films. Claire Crane as the young wife was charming in the role. Guy Oliver portrayed the husband with commanding suavity, and Lillian Hayward as the imperious widow was excellent. The piece was written by W. E. Wing and directed by E. J. Saint.

**All on Account of Polly** (Pathe, Feb. 11).—This is a half-reel comedy which excels during its short length. The greatest disappointment is felt that it was not a whole reel long. With such a short comedy a complicated plot is not to be expected. The character of the play is Sailor Slim, taken with laughable distinction by Charles Dudley. He created a decided character in the person of the land-free tar with his parrot, for sale for \$10, swearing in five different languages—42 per language. This naval gentleman sells his parrot to William Wolbert, the rival, who thereby hopes to out-rival Carl Brinkner, who has the inside track with Della Conner, a girl. The photography is unusually sharp and the laughs herein are unusually hearty. This offering is on the same reel with A Typical Buddhist Temple and Scenes Along the Cauvery River.

**The Faddists** (Biograph, Feb. 7).—A short, rapid-fire plot of potential humor. It is of the farce-comedy order, with a little novelty and plenty of hearty humor. There are only the essential scenes. The lighting is clear. This plot must have been the conception of some "scotch" malcontent. The husband dresses as an Eastern prophet and has the women of their circle making a religion of such household duties as washing, scrubbing the doors and tending the baby, all of this in place of running off to tango and bridge. On the same reel with Beating Their Board F.

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## REVIEWS OF FEATURE FILMS

**"WHERE THE HEART CALLS"**

Two-Reel Feature Produced by the Pathe Company Under the Direction of Fred Wright. To Be Released Feb. 19.

Edw. Drake ..... Gaston Mervale  
Beth Andrews ..... Lillian Wiggins  
Dr. Wilson ..... M. O. Penn  
Harry Weston ..... Florence Dyer  
Harry Weston ..... Charles Seymour

Two reels full of action, pathos and interest comprise this dramatic feature. There are a number of excellent parts to this offering. One of these is the work of the artist above, who have contributed their best to a scenario that is weak at times and by their successful efforts have so bolstered it at the open points as to present the play with a homogeneity that it would lack for want of their superior efforts. The work of the cameraman in this offering is also a most excellent feature. The clear lighting, the artistic tinting, and the judicious shading in the case of interiors and dark corners, are all here represented with a high degree of experienced finish. The director has carefully staged the piece. There are a lot of strong scenes, but some of them do not bear any vital connection with the main issues.

The man meets an adventuress at a summer resort, and the result is the loss of nearly all his money. He goes to live in the country under rather poor circumstances, with his little sister. Later he falls in love with a beautiful neighbor, and they get married against her parents' advice. Desperate, the adventuress seeks him out once more. The wife misunderstands her presence with the husband, and leaves. A child is born, and the doctor is the medium whereby she ascertains the truth of her husband's innocence of the relations she had supposed. A quick reunion follows.

**"THE GRIP OF CIRCUMSTANCE"**

Two-Reel Feature Produced by the Essanay Company. Released Feb. 6.

Bones, the butler ..... Thomas Commerford  
Frances Edwards ..... Ruth Stonehouse  
Her Mother ..... Anselma Dolores  
James Darwin ..... Richard Travers  
Jay Malden a society "Raffish" ..... Bryant Washburn  
Detective ..... H. H. Calvert

A two-reel drama featuring Thomas Commerford as a butler and Bryant Washburn as a society "Raffish," whose petty shadings are for a while successfully blended on the butler. Old situations are appeared in new dress, and on the whole the picture turns out to be a strong offering. Mr. Washburn was "in the part" at all times, and in the role of the butler Mr. Commerford left nothing to be desired, except that he might have made the characterization more emotional at times. Also, as to the plot, we could not quite make out why the butler lost his job at Raffish's club, when it was clearly indicated that the manager knew that it was Raffish and not the butler who had stolen the silver cigarette case. Jay Malden wins his way into the good graces of Frances, a society bud, the "dark horse" being Darwin, who at the end is the successful suitor. Malden loses it and turns "Raffish," stealing valuable tableware at Miss Edwards's home and pawing it. A ring which he steals he slips into the butler's pocket, causing him to be discharged. Later the butler secures a job in Malden's club. One day the butler sees Malden steal a silver cigarette case, and detectives nab Malden when he tries to pawn it. The butler is reinstated in the home of Mrs. Edwards, and Darwin, who assisted in running down the polite thief, wins the hand of the girl. The photography and the appropriate settings added much to the finished result of this production. The story carried one along with fine suspense, the situations were novel enough, and the climax strong.

**"THE TIGERS OF THE HILLS"**

Two-Reel Production for the Kalem Company, Under the Direction of Frank Montgomery. Released Feb. 25.

Lieutenant Howard ..... Charles Bartlett  
Captain Miller, rival ..... Rex Downs  
Ruth, sweetheart ..... Billie Rhodes  
Colonel Cameron, father ..... James Davis  
Bright Cloud ..... Mona Darkfether

There is a lot of action and dash in this two-reel Western drama. Indians, emigrants, and the troops to the rescue is the gist of reel one, an action-crammed thousand feet of film that ends complete in itself except for the love story that has been so rudely broken. All through the offering, whether it be in the army stockade with its real log cabins, or in the tepees of the Indians, or across the plains with the emigrants, the settings, the acting, and, above all, the costuming and accessories, are all true to that particular civilization. These three bodies are kept distinct at all times during the play. Billie Rhodes is a delightful little heroine on the celluloid. She is winsome and cute, and we do not blame the men for quarreling about her, this being the main motive of the play. The work of the camera is a distinct treat. A notable departure in lighting effects was the approach of sun-down with the gradually changing light from bright day to bluish night. The emigrants are attacked by the Indians, because the former had desecrated a

burying place of the superstitious Indians. Word reaches the stockade, and aid is soon at hand to repulse the Indians. The lover of the girl is carried off during the fight, wounded, and the captain reports it as a case of desertion under fire. He wants the girl for himself. The hero is later brought back by an Indian maid. The stockade is now attacked by the whole tribe of Indian warriors and, wounded, the captain confesses his duplicity. The lover is then restored to rank and the girl, who is waiting.

**"SOPHIE PICKS A DEAD ONE"**

Two-Reel Feature Produced by the Essanay Company. Released Feb. 13.

The Belle ..... Margaret Joslin  
Slippery Slim ..... Victor Fotel  
The Foreman ..... Harry Todd  
The Doctor ..... Carl Stockdale  
The Minister ..... Harry Korman

These artists and a lot of others contribute to the fun in this two-reel comedy offering of the West. It is a potpourri, with a world of action and rushing about. The fun is gotten out of a lot of partly tried material harnessed into a new mode of laughter. There are parts that drag a little, but there are also parts where the laughter is loud and long. Toward the end the film comes back with a vengeance for any slight lapses it may have had in the beginning. This is principally due to the fact that some of the preliminary material was not exactly vital to the plot. There is not much opportunity for dramatic acting in this play, but the players put a lot of hard work and physical endeavor into their efforts.

The cook is not appreciated by the boys at the mess house, and pretends to hang himself. Immediately all the sympathy in the town is his, for the bereaved stomachs of the hungry men warm up to the apparently lifeless savior of their appetites. Then the cook goes a-courting and wins the belle of the town, only in a neck-to-neck race with his rival. Affection lapses, and to punish his wife for her relentless treatment of him he once more pretends having hung himself. The doctor now gives him a sleeping draught, and when he wakes up it is in the presence of the man who is playing Me-phisto at the local theater. Later he is allowed to wake by the side of his own grave. All this scares him so that he runs home as fast as his nude feet will permit. Here he is in time to prevent his wife from marrying the rival who proposed again as soon as he, the husband, was supposed to be dead. The whole offering of this and lots of more action is carried out with a consummate staging and rapid action that label the film a winner.

**"THE SHADOW"**

Two-Reel Feature Production by the Kalem Company, under the Direction of Robert Vignola. For Release Feb. 23.

Thomas Dean ..... Henry Hallam  
Jane, his daughter ..... Alice Hollister  
Sarah, his second wife ..... Alice Jones  
Ware, former lover ..... Tom Moore

This is a strong film. Its appeal will be universal. It is pictured beyond the possibility of a censure. Two reels filled with dramatic scenes, and characters in strong contrast are the medium by which the film "gets over." It starts with a setting forth of the intricacies of the situation without any forward movement. Then, having put the spectator in touch with the situation, it moves swiftly, smoothly and with exceptional interest. It is a virile, emotional, pathetic play.

There are some scenes that might be disagreeable, but by clever handling the director has eliminated all objectionable traces. The plot is a social quadrilateral, in place of the triangle. Miss Joyce and Miss Hollister have interpreted their parts with an entirely superior intelligence. The photography in this film is a pleasure. In detailing staging the director has succeeded in surpassing himself. A constant attention to the little things lends the play the atmosphere of reality and intimate feeling that are a result of careful forethought and planning. The plot runs smoothly and interestingly under his able command. The widower marries for the second time, and his daughter does not like her step-mother. The latter, for advice, turns to a former suitor, and at this unlucky instant the husband happens into the room. The stepdaughter sacrifices herself to save the wife, and this leads to their becoming friends, so that when the truth of the visit is revealed, the daughter is forgiven by her father, and the household lives happily thereafter.

By Radium's Rays (Gold Seal, March 3). — A two-reel Western drama, wherein fate makes puppets of the characters in a most tragic fashion. The playwright reveals in this offering a splendid skill in weaving a strong plot. There were, however, a few unrelated scenes and sub-titles, but the little situations in evidence throughout the two films atoned for these minor faults. It is a noteworthy attempt to set dramatic material out of that much-talked-of wonder of nature, radium, and the effort succeeds. Herbert Rawlinson and Frank Lloyd as the twin brothers and Edna Mason as the wife of Tom Franklin, were excellently cast in the parts, enacting the roles on broad and vigorous lines, which harmonized well with the mining locale. Jim and Tom Franklin, twin brothers, both love the girl, Sarah, and Tom, the bad man of the

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two, wins her. After advising Tom to keep out of bad company, Jim goes to another state. But Tom fails to heed the warning and later robs an express train and hides the stolen gold in an abandoned working on his father-in-law's mining property. But Tom is arrested for the hold-up and sentenced to fifteen years in prison. The money, however, is safely hidden. Tom's wife, Sarah, loses her mind over her troubles and is taken to an asylum. Then Jim, the brother, returns to his old home. A famous scientist who is demonstrating a radium cure for insanity offers to operate on Sarah, but this requires a large sum of money. When Jim visits Tom in prison and tells him of the possible cure for the wife, Tom persuades Jim to change prison clothes with him so that he can go to the abandoned mine and get the stolen money, so he need not buy the radium cure. But, in the meantime, the scientist has tried the cure on Sarah at his clinic and she is restored to health. Then she goes to the prison to visit her husband. Tom, meanwhile, has hurried to the mine to get the money, and while inside a blast is set off by his father-in-law to dislodge some rock which the scientist has discovered to be radium ore and Tom is killed. Before he dies he tells of Jim being at the prison in his place. At the prison the persons of the stirring drama come together for a strong scene. We are left to believe that Jim at last will win the hand of his first love. It will be seen from this synopsis that the story is complicated, but it is ingeniously conceived and satisfactorily handled.

The Man Between (Victor, March 2). — This is a two-reel feature, with a strong story on which to thread incidents and situations which result in a fine production. A number of the scenes were beautifully pictured, notably the exterior of J. Warren Kerrigan, the foster son, played the leading role with great success, and added new laurels to his career as a film actor. There were many situations which called for real dramatic strength, and Mr. Kerrigan "did himself proud" throughout. Cleo Madison played opposite him with a nice appreciation for the plaintive character of the part. "The Man Between" is a professional thief, who when his young wife dies, takes his little son and abandons it at the door of a rich man, who adopts the tot and rears it to a fine manhood. The foster son is betrothed to a beautiful society girl, but when one day his real father, the thief, is arrested for stealing in the home of the foster son, and reveals the latter's identity before being drawn to prison, the foster son is plunged into remorse. He breaks the engagement with the girl as being "too good for him," then meets the Vampire, a woman of the world. He is sorely tempted to tread the princely path, but conscience has steps in, and the young couple and the foster father are reconciled in a pretty scene at the end.

The Cricket on the Hearth (American, Feb. 16). — This is a two-reel version of Dickens's well-known novel of the same name, and has in it many elements which make for a successful production. At times there was a certain amount of incoherence because of the likeness of costume and make-up of several of the male characters, and the number of incidents and leaders was not enough to make the plot at all times easily followed. There is not much of tenderness and dramatic situation in the story as told by Dickens. The symbolism of cricket bringing good luck to the home is prettily sentimental, and casts a halo over the action that otherwise might be trite material at best. The rural settings were noteworthy, and the home life of the bucolic personages concerned in the drama was beautifully depicted. The plot of this Dickens tale is too well known to require setting forth here. Enough has been said to indicate that the offering has many redeeming features about it. The character of Old Tackleton, the rich toy-maker, was capably portrayed. The May day scenes were true to life, and the photography is not the least of the picture's very attractive qualities.

The Girl at the Carnival (Essanay, Jan. 30). — In two reels, this is the picture of an interesting but improbable tale. Francis X. Bushman and Beverly Hayes are featured in it and do excellent work. The film has been artistically produced; beautiful locations with many attractive rustic scenes are characteristic of the picture. The story is of a young man and woman who, through the conditions of the will of an uncle, are forced to marry each other in order to get possession of the fortune. The girl, in straits of poverty at last consents to the marriage. On account of the cousin previously having received a letter from her in which she states that she never wants to see

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him, he arranges the wedding to take place with one on one side of the curtain and one on the other. The wedding over, they go to their respective occupations. By chance they meet on the street, she drops her suit case and he picks it up for her. Later she is engaged as stenographer in his office through the clever thought of the lawyer, who wishes to make things straight. The young man falls in love with his stenographer without knowing that she is his wife, and so the story ends in the most delightful manner with everybody happy.



## REVIEWS OF LICENSED FILMS



**With the Eyes of Love** (Edison, March 3).—There is the one idea back of this offering which is the only novelty in it. The characters learn to read the lips of other people as they speak. This through their association with a very deaf old man. When the latter is murdered, through being able to read the lips, the girl sees the murderers, in court, converse of their deed. They are apprehended and the girl's lover freed of the charge. While this latter scene is interesting, and while the court room setting, in spite of its many forerunners, is very sumptuous and pleasing to the eye, yet in the beginning of the story the interest flags. George A. Lacey is the producer of the scenario by E. W. Sweeney. Those in the cast include Augustus Phillips, Edward Stinson, Robert Brower, Gladys Hulette, John Sturgeson, Jessie Larn, Barry O'Moore, Charles Ozie, and Harry Linson.

**A Four-Footed Desperado** (Edison, March 4).—A short comedy staged by C. Jay Williams from the script by Mark Swan. While the direction cannot be found fault with, nor the acting, the finish of the film, the sub-titles and the type used for them are not up to the Edison standard. The plot is not very complicated, but will prove highly amusing, and especially to the children. A bear (human inside), escapes his trainer and proceeds to frighten all with whom he comes into contact. He finally meets with Kathleen Caughlin, a little girl who is not in the least afraid. Yale Benner, Arthur Caughlin, Saul Harrison, William Wadsworth, Earl Maris, and Alice Washburn are some of the principals in this better-sketch. On a length with **The Absent-Minded Mother**.

**The Absent-Minded Mother** (Edison, March 4).—A short comedy, not an hilarious offering by any means, but naturally funny because of well tried humor (throughout its length). Charles Francis is the director. May Abbey and William Bechtel take the principal parts. Bliss Milford as the maid is, as always, a pleasure to behold. The finish of the sub-titles is not good. The funny fact of why the baby grew the hair is not sufficiently emphasized. The absent-minded mother forgets where she left her baby, and when she finally finds it, it is with a long growth of hair, which her husband's hair restorer has raised. On the same reel with **A Four-Footed Desperado**.

**Mr. Smith's Widow** (Edison, March 2).—This is an average offering in which the acting holds the realism well up. The story concerns the gossip and the goings on in a typical village. There are two minor plots, thus weakening the construction. There is nothing very attractive about the setting. The scenario is by Elizabeth Miller and was staged by Charles M. Seay. May Abbey takes the lead, ably seconded by Cora Williams, Bliss Milford, Nellie Grant, Jess Stevens, and Edna Hamel among the women, while Frank A. Lyon, Edward O'Connor, Dan Macon, and Harry Eyring give the plot its masculine atmosphere. The simple story is this. The new school teacher arrives and is the immediate favorite with all the men. This causes all the women in the sewing circle assembled to slight her upon every pretext possible. This is kept up with more or less humor until the sudden arrival of the young woman's fiancé, whereupon all the other women are once more easy of heart, and the widow of Mr. Smith is able to make the man she has picked propose.

**The Vagaries of Fate** (Lubin, Feb. 6).—The idea of this drama is one that has been seen in a number of recent offerings—that of vengeance and things being done on some judge or other person connected with the law. In this case it is a newly-wedded district attorney. He breaks up a gang of toughs as they seek revenge by inveigling his chauffeur into a saloon, a member of the gang then impersonates the chauffeur and kidnapping the district attorney, attempting to kill him in an old house with an alarm clock bomb. When they maliciously telephone to the distracted wife they are traced by the police by means of the telephone call. After leaving the district attorney to his fate, several of the gang quarrel just outside of the house over something. A rifle one of them is carrying is accidentally shot off, the bullet passing through the window of the shack wherein the attorney is awaiting his doom, and miraculously hitting the alarm clock, preventing its setting off the bomb. The police run the gang down in automobiles, and the husband and wife are restored to each other. The drama was directed by Edgar Jones, who impersonates the district attorney capably. Louise Eust is the wife, Thomas Walsh, George Gowan, and George Hartsell the toughs, and Jack Ridgway the chief of police, all contributing to its general excellence.

**Marrying Sue** (Vitagraph, Feb. 6).—A pretty entanglement of hearts and desires is **Marrying Sue**, written by Cedric R. Smith and directed by Ted Johnson. The story concerns the bewitching maiden Sue, with a multiplicity of suitors—Percy and Patterson, country bumpkins, and Jack, an artist, among which one she marries? The film tells it charmingly, if humorously. Jack is the successful chap, but Sue's mama and papa do not know it until the climax is reached. Mama champions Patterson, a grotesque character, and papa speaks up bravely for Percy. Sue is in a dilemma when papa sends Jack scurrying, but she solves the tangle by writing notes to Percy and Patterson which take them to a (frying) place on, we might say, a "canary bird" chase. When she has the parents fixed by telling them each secretly that she is off to elope with the gentleman of their choice, she really elopes with Jack. The others arrive at the preacher's in time to meet the happy couple, the two defeated fathers retreating "to safer positions," like the Italian general, and the parents bestowing their blessing. It is a winner. Dorothy Miller as Sue, James Morrison as Percy, and Arthur Ashley in the character of Patterson are a finished performance.

**Italian Games and Dances** (Relig, Feb. 6).—On the same reel with **Tony and Maloney**. Plenty of local color in this film, but the games were without meaning, as no explanation was given as to their nature. The ensemble dances were more interesting.

**Tony and Maloney** (Relig, Feb. 6).—A rather conventional offering, lacking snarl, but having enough plot to prove acceptable. Tony is a fruit peddler and Maloney, the cop, occasionally purloins bits of "free lunch" from the stall which sells the man with the brass buttons. In had "in" with Tony. Then the copper meets a sweet maid, who later turns out to be Tony's sister. When Maloney and Luisa get a marriage license and meet Tony on the street, the latter is incensed when he learns that his prospective brother-in-law is the copper who has been "lifting" fruit from his cart. But then a passing automobile recklessly upsets Tony's pushcart, and Maloney commandeers a motor

cycle, chases the chauffeur and brings him back for punishment. Then Tony is reconciled and the playlet ends happily. Written by E. Hunter, performed and produced by J. Hunter. Harold Lockwood, Henry W. Otto, and Mabel Van Burel are the principals in the cast. On the same reel with **Italian Games and Dances**.

**The Lucky Elopement** (Vitagraph, Jan. 30).—This is another version of the theme of elopement that is ever with us. It is a good version and has excellent comedy. A youthful pair opposed by the young girl's father decide that the best way out of the difficulty is to elope. "Pa," in his attempts to waylay the couple, is frustrated. The story has been worked out in a most amusing way.

**An Unintentional Hero** (Lubin, Jan. 30).—Two young men are rivals for the hand of the same girl. One of them roving in a simple pal gets him to play burglar, the plan being that he is to save the house from the burglar by capturing him, thereby posing as a hero. The affair takes rather an unexpected turn: a real burglar comes on the scene, is really captured by the young man, who becomes the "unintentional hero." Split with **A Stage-Door Fellation**.

**A Stage-Door Fellation** (Lubin, Jan. 30).—A rather questionable looking piece of the "tramp" order fall in love with the leading lady of the show at the theater. They lay in wait for her at the stage-door with bouquets, and lastly an automobile. The affair is worked out in a farce-comedy manner in a very amusing way. The end of it all is that the husband of the young actress impersonates her and the men get theirs. Split with **An Unintentional Hero**.

**Broncho Billy and the Red Man** (Essanay, Feb. 7).—This one-reel Western drama is decidedly not a raffish film; not a woman appears upon the scene. This, however, does not in the least detract from the interest of the play. As these offerings go, it is very good. It consists of a film drama complete, that utilized its space to entire dramatic satisfaction by means of good construction and the various other subterfuges that are ably handled to conceal the lack of a very strong plot. G. M. Anderson, Harry Todd, and Lee Willard are the three leads. They contribute to the Western setting an able interpretation of prospector, Indian and frontier doctor. The climax comes with true Western impetuosity when Broncho holds up the gang that would cowhide the Indian who has benefited him. Broncho makes the Indian his partner and the latter nurses him when a premature explosion hurts Broncho. The doctor comes to pick the particles of rock from the injured man's face and discovers gold in the specks that are lodged in his cheek. Doctor and gang try to win the secret of its source from the Indian and Broncho then comes to the rescue as related.

**Orphans of the Wild** (Pathé, Feb. 10).—In this one-reel Western drama of old pioneer days we have a production with a unique turn of plot, but which, after all, is a faint echo of the many Indian and cowboy films turned out in such great quantities years ago. But it is a nicely executed portrayal of life on the plains, pathetic, probable and well mounted. Indians massacre the adults of a band of settlers and Fred and Hattie, brother and sister, are captured. The boy is carried off and the girl left to die on the prairie. Her pony, taken by the Redskins, wanders back to the old camp and the child is rescued, being adopted by the sheriff. The boy is reared to young manhood by the Indians, but one day escapes, and brother and sister are reunited. There is a conventional but withal a thrilling fight between the Indians and the cowboys as one of the stirring features of the story. Fred as Fred grows up and Lillian Clark as Hattie were well cast for the parts.

**Speak No Evil** (Essanay, Feb. 10).—A one-reel playlet that starts off almost as a farce-comedy and ends as a unique tragedy. A husband is routed from his house by the nagging temper of his wife and goes for a little visit to the home of a young couple in the same town. This husband is called out on important business and asks hubby "No. 1" to escort his wife to a restaurant. There the nagging wife sees her husband "with another woman" and thinks the worst. The town goes "ape" and what they think is "scandal," with the result that the husband who deliberately sent his wife out to dine "with another man" thinks the worst of her, kills her and becomes himself, as far as the film made out, a ravine maniac. As has been said, the film started as a comedy. How the second husband could, by all the eternal laws of drama, have disbelieved in his wife, when he had plainly invited the other man to escort his wife to the restaurant, we could not quite make out.

**The Measure of a Man** (Lubin, Feb. 10).—This is a melodramatic offering featuring Joseph DeGrasse, who plays the part of Sandy, a human derelict. He secures work as a coal miner, is assaulted by a discharged shift boss and badly injured. Later the discharged boss and a gang of miners plot to waylay and rob the paymaster. Sandy defends the ammunition shack with the big placer hose. Tommy, the chief engineer's little son, bringing aid just in time to rout the bandits. It is a production with a novel setting, and the sequence of situations makes for the proper sort of suspense and climax.

**Reconciled in Blood** (Relig, Feb. 10).—A one-reel Western drama with unusual plot and skillfully handled. Nat Hawkins is a moonshiner and Jim Claborn the other party to a deadly feud between the two. Hawkins goes to Jim's home seeking his life. Jim is out, but the bandit intimidates the wife, who has sent her little son, Cal, for help through a secret tunnel leading from the house. At the moonshiner's office the boy is seized with heart trouble, but manages to get home before the nose arrives to trap the moonshiner. The doctor, sent by the moonshiner to treat the boy, arrives in time to save the boy's life by a transfusion of blood from the strong arm of the bandit. Gratefully the mother and the doctor show him the way of escape through the secret tunnel just as the moonshiner is in the door. It is a drama worth while in every particular.

**Fanning Terrible Ted** (Lubin, Feb. 6).—Another short scenario by E. W. Sweeney. Produced by Arthur Hotelling. Jerry Browner, Mac Hotaly, Billy Betts, and James Leverage are in the cast. Mr. Browner takes the principal role with a great deal of humorous distinction. There is lots of noisy mirth included in this. It is full of good fun. The photography is great. The terror rules the town until a determined woman starts after him, and soon he is seen arriving at her home. On a length with **Antidote for Suicides**.

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